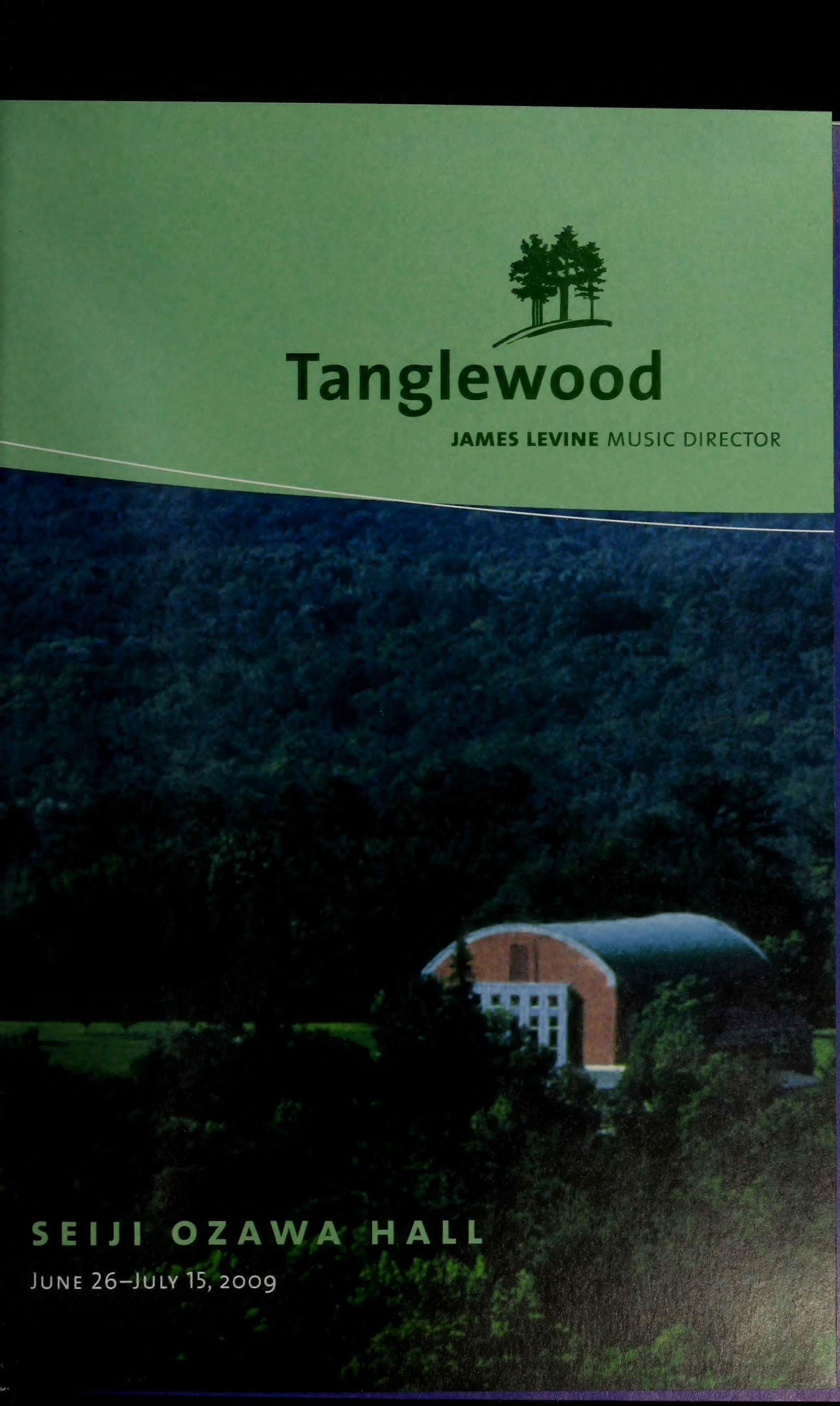
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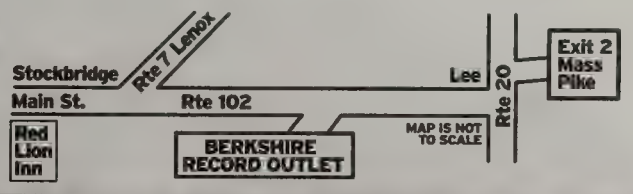


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Exhibits at the Tanglewood Visitor Center

"The Inevitable Future of Michael Tilson Thomas": A Look Back at MTT's Formative Experiences at Tanglewood and with the Boston Symphony Orchestra



Michael Tilson Thomas leads the BSO at Tanglewood, August 18, 1984 (photograph by Walter H. Scott)



Michael Tilson Thomas presents Olga Koussevitzky with a testimonial of appreciation signed by Gunther Schuller, Seiji Ozawa, and Leonard Bernstein in 1970 (Whitestone photograph)

In conjunction with Michael Tilson Thomas's Tanglewood appearances this summer—his first since 1988—the BSO Archives has mounted an exhibit documenting the role the BSO played in his sudden rise to stardom in the classical music world. In the span of four short years, between 1968 and 1972, Michael Tilson Thomas went from being a conducting student at the Tanglewood Music Center to an appointment as BSO principal guest conductor. On display are reproductions of materials relating to MTT's experience as a TMC student in 1968 and 1969 (including the application he submitted to the program), as well as items relating to his appointment as BSO assistant conductor in 1969, associate conductor in 1970, and principal guest conductor in 1972, and to his Tanglewood appearances in 1988 as part of the "Bernstein at 70!" celebration.

In Memoriam: Lukas Foss and George Perle

This summer's exhibit also remembers Lukas Foss and George Perle, two important voices in American musical composition who passed away earlier this year. Both had close ties with the Tanglewood Music Center at different points in their careers.

Restoration and Renovation: The Historic Preservation of the Tappan House

Also on display in the Visitor Center are photos and drawings documenting the transformation and historic preservation of Tappan House, the manor house of the original Tanglewood estate, including the recently completed exterior restoration that took place after last summer.



Postcard of Tappan House, c.1910 (BSO Archives)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a July 11 concert performance in the Koussevitzky Music Shed of Wagner's *Die Meistersinger von Nürnberg*, Act III, conducted by James Levine with a guest cast of internationally renowned singers; TMCO concerts in the Shed conducted by Rafael Frühbeck de Burgos and Kurt Masur, and TMCO concerts in Ozawa Hall led by Herbert Blomstedt and Stefan Asbury.

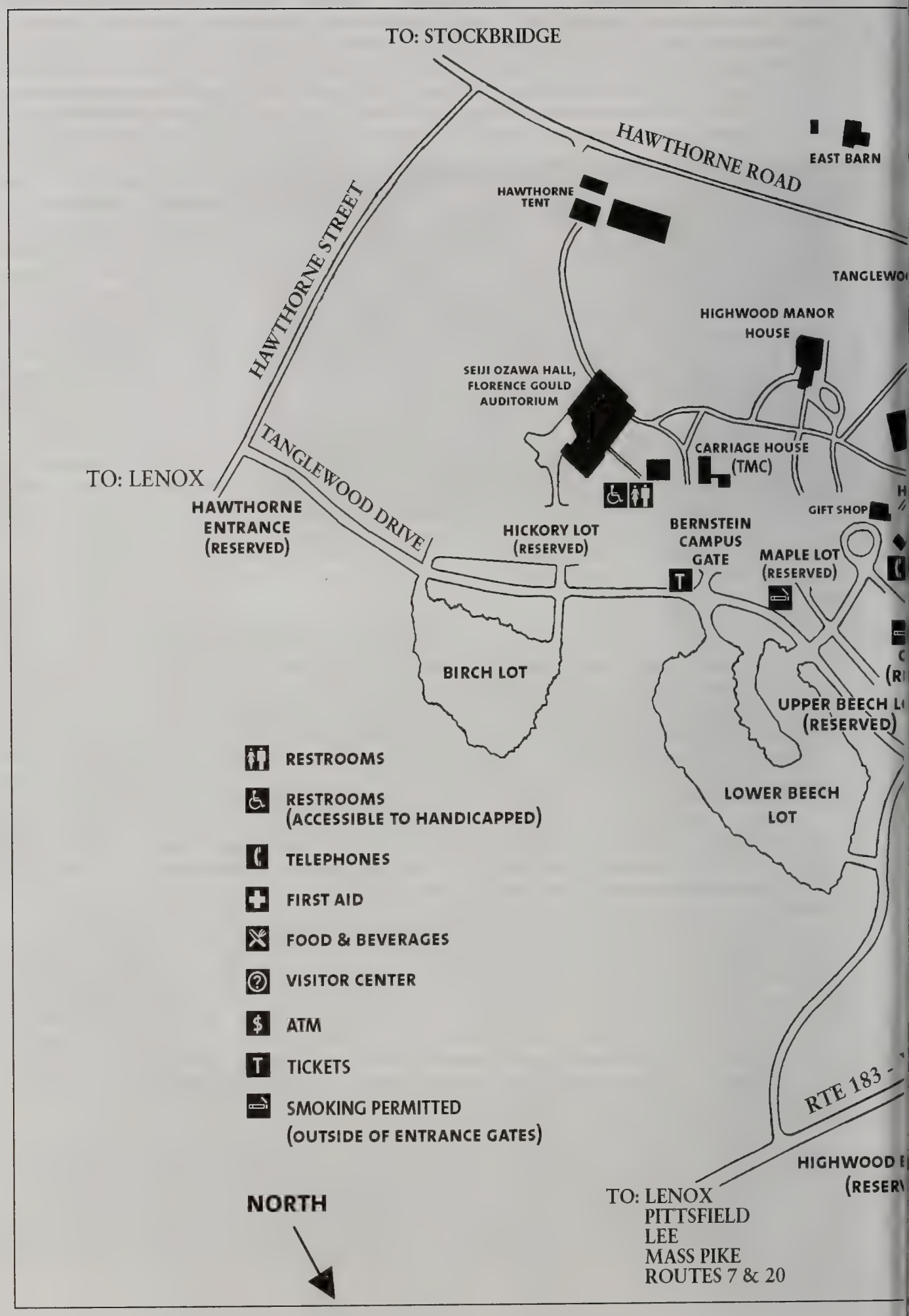


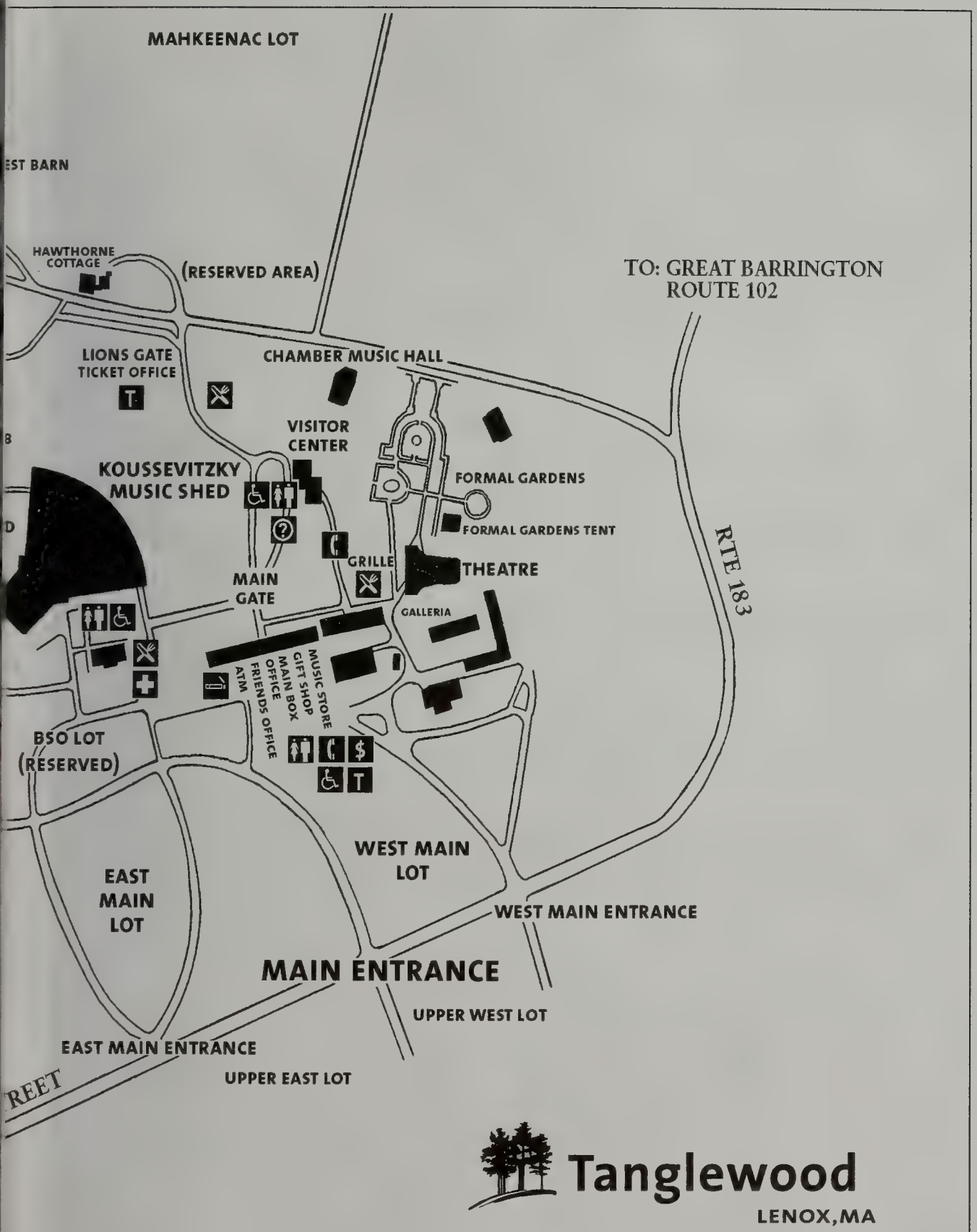
James Levine consults with (from left) Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

The season also includes a fully staged TMC production of Mozart's *Don Giovanni* with James Levine conducting (July 26, 27, and 29 in the Theatre). The Mark Morris Dance Group returns for another residency this summer, culminating in performances by the company on August 5 and 6 that include the world premieres of new Mark Morris works choreographed to Ives's Trio for piano, violin, and cello, and Beethoven's Sonata No. 4 for cello and piano, performed by Emanuel Ax, Colin Jacobsen, and Yo-Yo Ma. Also on the program are Morris's *A Lake* (Haydn's Horn Concerto No. 2) and *Candleflowerdance* (Stravinsky's Serenade in A for piano) with soloists and ensembles of TMC Fellows. Morris will also direct TMC Fellows in a performance of Stravinsky's *Renard*, as part of Tanglewood on Parade on July 28. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2009 Festival of Contemporary Music (FCM)—an annual five-day celebration of the music of our time—will this year be directed by composer Augusta Read Thomas (August 7-11). Encompassing a wide variety of styles and genres, the six FCM concerts will particularly emphasize the work of young composers and will include four world premieres commissioned by the TMC. The TMC season will again open with an intensive string quartet seminar, led by members of the Concord, Muir, Takács, and American quartets.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.


TO: STOCKBRIDGE
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HAWTHORNE TENT
HAWTHORNE STREET
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SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
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GIFT SHOP
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH L
(RESERVED)
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
HIGHWOOD
(RESERV
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
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Tanglewood

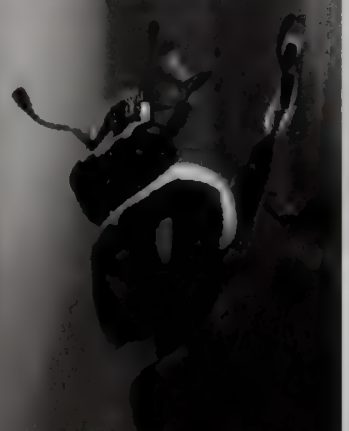
LENOX, MA

JAMES LEVINE MUSIC DIRECTOR

Tanglewood GETS GREENER

TANGLEWOOD IS IN THE PROCESS OF DRAMATICALLY INCREASING ITS RECYCLING AND ECO-FRIENDLY EFFORTS.

YOU CAN HELP.



- Please separate your recyclables and utilize the blue bins located throughout the campus.
- Please recycle all CLEAN newspaper, cardboard and program books, glass, plastic, and aluminum.
- Please remember not to drop cans and bottles into the bins during the concert, as the noise disturbs the performance.

Tanglewood is in the process of replacing toilet fixtures with waterless urinals, metering faucets, and low flow fixtures. This will help reduce our water consumption significantly. Please note that our irrigation systems are primarily supplied with water from our ponds.

Tanglewood is converting to more efficient lighting systems where possible.

Tanglewood will be planting additional trees over the next few years, and is studying the best approaches to alternative and more efficient energy systems to reduce our dependency on fossil fuels.

Thank you for helping to make Tanglewood greener!

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.



If you are ready to enjoy a fulfilling retirement in the beautiful Berkshires, we invite you to find out more about Sweetwood Independent Living Community. Located in a lovely college town, our neighbors include Williamstown Theatre Festival, Clark Art Institute, and Tanglewood. Call to arrange a visit and tour.

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July 7 - Aug 15
Sick
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Red Remembers
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Peter Pan
Sept 4 - 13
A Christmas Carol
Dec 10 - 30

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

Boston Symphony Association of Volunteers
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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

In Tribute to Florence Gould

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



(photo: Courtesy of the Trustees, Florence Gould Foundation)

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Académie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

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JULY

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7/13 JAMES NAUGHTON

7/14 STEVE EARLE SOLO AND ACOUSTIC

7/20 AN EVENING WITH JEFF DANIELS

7/22 DARK STAR ORCHESTRA

7/24 GARY PUCKETT

7/25 THE GROOVEBARBERS

AUGUST

8/01 TOM CHAPIN

8/01 HARRY CHAPIN: A CELEBRATION IN SONG

8/04 STEVE ROSS: LIVE AT THE ALGONQUIN

8/08 ASSUME THE POSITION WITH MR. WUHL

8/17 ANDREA MARCOVICCI

8/19 AN EVENING WITH MOUNTAIN

8/20 FILM: WOODSTOCK "DIRECTOR'S CUT"

8/21 AN EVENING WITH MELANIE

WITH SPECIAL GUESTS SARAH LEE GUTHRIE AND JOHNNY IRION



Red & Orange Streak, 1919, by Georgia O'Keeffe (Philadelphia Museum of Art. Bequest of Georgia O'Keeffe for the Alfred Stieglitz Collection, 1987)

"I discovered Arthur Dove... before I was discovered."

Georgia O'Keeffe



Sunrise, 1924, by Arthur Dove (Milwaukee Art Museum. Gift of Mrs. Edward R. Wehr. Photo by John R. Glembin; Courtesy of and copyright The Estate of Arthur Dove / Courtesy Terry Dintenfass, Inc.)

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BARD SUMMERSCAPE

JULY 9 – AUGUST 23, 2009

For 2009, Bard SummerScape presents seven weeks of opera, dance, music, drama, film, cabaret, and the 20th anniversary season of the Bard Music Festival, this year exploring the works and worlds of composer Richard Wagner. SummerScape takes place in the extraordinary Richard B. Fisher Center for the Performing Arts and other venues on Bard College's stunning Mid-Hudson River Valley campus.

Opera

LES HUGUENOTS
July 31, August 2, 5, 7
Music by Giacomo Meyerbeer
Libretto by Eugene Scribe and Emile Deschamps

American Symphony Orchestra
Conducted by Leon Botstein

Sung in French with English supertitles
Directed by Thaddeus Strassberger

Theater

ORESTEIA* TRILOGY: *AGAMEMNON, CHOEPHORI, and THE EUMENIDES
July 15 – August 2
By Aeschylus
Translated by Ted Hughes
Directed by Gregory Thompson

Dance

LUCINDA CHILDS: DANCE
July 9, 10, 11, 12
Choreographed by Lucinda Childs
Film by Sol LeWitt
Music by Philip Glass

Music

ST. PAUL
August 9
Music by Felix Mendelssohn
Libretto by Pastor Julius Schubring

American Symphony Orchestra
Conducted by Leon Botstein

Bard Festival Chorale
James Bagwell, choral director

Bard Music Festival

Twentieth Season
RICHARD WAGNER AND HIS WORLD
August 14–16, 21–23
Two weekends of concerts, panels, and other events bring the musical world of Richard Wagner vividly to life.

Film Festival

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Thursdays and Sundays
July 16 – August 20
Films range from early silent epic fantasy to Hollywood satire, and from acknowledged film classics to more obscure offerings.

Spiegeltent

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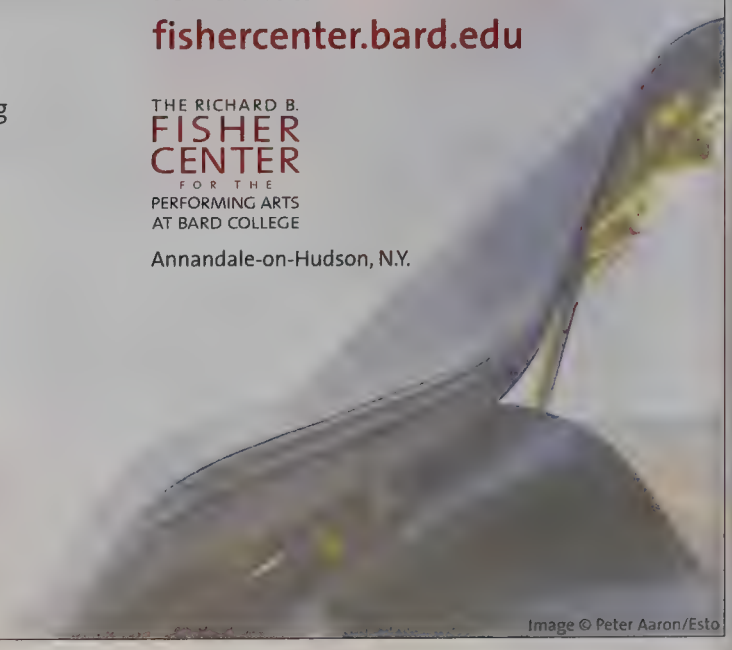


Image © Peter Aaron/Esto

TWENTIETH SEASON

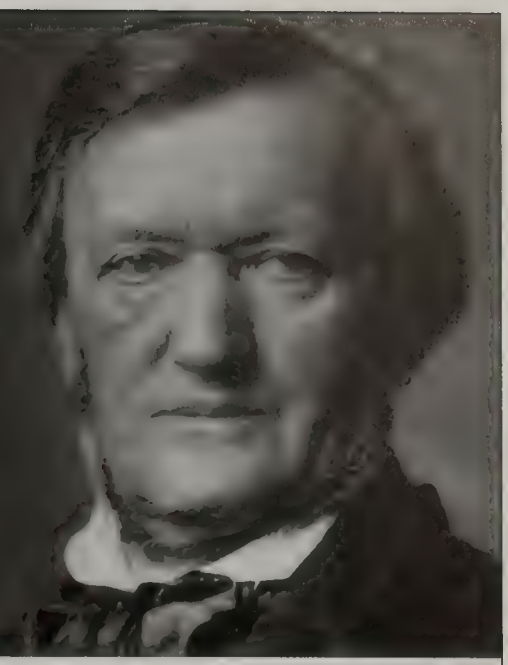
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August 14–16 and 21–23

The Bard Music Festival marks its 20th anniversary with two extraordinary weeks of concerts, panels, and other special events that explore the musical world of Richard Wagner.



WEEKEND **ONE** — *The Fruits of Ambition*

Friday, August 14	PROGRAM ONE	***Genius Unanticipated*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Saturday, August 15	PROGRAM TWO	***In the Shadow of Beethoven*** Chamber works by Wagner, Spohr, Loewe, and others
	PROGRAM THREE	***Wagner and the Choral Tradition*** Choral works by Wagner, Brahms, Liszt, and others
	PROGRAM FOUR	***The Triumphant Revolutionary*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 16	PROGRAM FIVE	***Wagner's Destructive Obsession: Mendelssohn and Friends*** Works by Wagner, Mendelssohn, and Schumann
	PROGRAM SIX	***Wagner in Paris*** Chamber works by Wagner, Liszt, Berlioz, and others

WEEKEND **TWO** — *Engineering the Triumph of Wagnerism*

Friday, August 21	PROGRAM SEVEN	***Wagner Pro and Contra*** Works by Wagner, Brahms, Joachim, and others
Saturday, August 22	PROGRAM EIGHT	***Bearable Lightness: The Comic Alternative*** Works by Chabrier, Debussy, Offenbach, and others
	PROGRAM NINE	***Competing Romanticisms*** Chamber works by Goldmark, Brahms, Dvořák, and others
	PROGRAM TEN	***The Selling of the* Ring** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 23	PROGRAM ELEVEN	***Wagnerians*** Chamber works by Wagner, Chausson, Debussy, and others
	PROGRAM TWELVE	***Music and German National Identity*** American Symphony Orchestra, Leon Botstein, conductor Works by Wagner, Brahms, and Bruckner

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SEIJI OZAWA HALL AT TANGLEWOOD
June 26–July 15, 2009

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with PAUL NEUBAUER, viola
Music of Dvořák, Ives, and Barber

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8 JUILLIARD STRING QUARTET
All-Haydn Program ("Sun Quartets")

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JORDI SAVALL, director
F. MURRAY ABRAHAM, narrator
"Poetry and Music in Dialog: Stage Music in the Plays
of Shakespeare": Music of Johnson, Locke, and Purcell

2009 Tanglewood

SEIJI OZAWA HALL

Friday, June 26, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET
EUGENE DRUCKER, violin (1st violin in Ives, Dvořák Op. 96, and Dvořák Op. 97)
PHILIP SETZER, violin (1st violin in Barber)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello
with special guest
PAUL NEUBAUER, viola (2nd viola in Dvořák Op. 97)

IVES — String Quartet No. 1, "From the Salvation Army"
Chorale: Andante con moto
Prelude: Allegro
Offertory: Adagio cantabile
Postlude: Allegro marziale

DVOŘÁK — String Quartet in F, Opus 96, "American"
Allegro ma non troppo
Lento
Molto vivace
Finale: Vivace, ma non troppo

{ I n t e r m i s s i o n }

BARBER — Adagio (second movement) from String Quartet, Opus 11

DVOŘÁK — String Quintet in E-flat, Opus 97
Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

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"New World Romanticism"

All four works on the Emerson Quartet's program this evening fit the description "American Romantic." Each was composed in this country, three of them within a very short timespan—the two by **Antonín Dvořák** (1841-1904) in immediate succession. On June 10, 1893, he wrote on the last page of his sketch for the **String Quartet in F, Opus 96**: "Thanks be to God. I am content. It went very quickly." Dvořák was spending the summer with his family in the small Czech community of Spillville, Iowa. In this peaceful country town he could unwind after the hectic pace of New York City, where he had been serving as director of the new National Conservatory since the previous autumn.

Much of the quartet was sketched during walks along the nearby Turkey River, where Dvořák liked to take his son fishing while he composed. The new quartet was tried out at the home of Jan Josef Kovařík, the town's most prominent musician, with "the Master" (as Jan Josef referred to Dvořák) playing first violin and three Kovařík family members taking the other parts. The public premiere was given in Boston on New Year's Day 1894 by the Kneisel Quartet, in a concert devoted entirely to Dvořák's music.



"I wanted for once to write something very melodious and simple," wrote Dvořák in a letter from 1895, "and I always kept Papa Haydn before my eyes; for that reason it turned out so simple." Did it? This concentrated work, which has much in common with his other music of this period in its melding characteristics of native American music with those of Czech folk music—the *New World* Symphony, for example—may be the shortest of his quartets, but it is hardly simple.

The *American* Quartet's poetic content has inspired much fanciful commentary. The sonata-form first movement with its rustling tremolos, pizzicatos, and airy principal theme—a pentatonic melody that furnishes material for all the other movements—reflects, according to Dvořák's chief Czech biographer Otakar Šourek, the "smiling contentment of a bucolic existence." Another Czech musicologist, Jarmil Burghauser, heard in the slow movement the "melancholy grandeur of the broad plains," while in the scherzo, an American Dvořák scholar, Alan Houtchens, detected "the association between the subsidiary idea in the high registers of the violins and the song of the scarlet tanager, a bird indigenous to the Iowa plains." Dvořák's principal English biographer, John Clapham, suggested that the finale's chorale-like central episode evokes the image of Dvořák improvising for mass on the little organ in Spillville's St. Wenceslaus Church.

Whether or not the little midwestern town and its gentle surrounding countryside were directly responsible for features of the music he wrote during that summer, there can be no doubt that the place stimulated Dvořák to produce some of his most attractive works, and with remarkable fluency. On June 26, only three days after completing the F major quartet, he began work on the **String Quintet in E-flat, Opus 97**, and he completed it on August 1. Šourek claimed that whereas the quartet portrays an "intimate spiritual experience," the quintet reflects "the outward impressions made on the composer by the spirit of the new environment and by some its very original characters, whose acquaintance the artist made on his frequent excursions into the surrounding forest and prairies."

As with the F major quartet, the quintet's emotional core is located in the slow movement, a set of variations and one of Dvořák's most hauntingly beautiful cre-

ations. With due respect to biographer Šourek, there's definitely also something inward and spiritual happening in this Larghetto. The first half of the two-part theme, in A-flat minor, recalls the introduction to the *New World*'s opening movement; the second part, in A-flat major, contains a fleeting but telling quote from another composer's late work, the D-flat major slow movement of Beethoven's final string quartet, Opus 135—his last variations set, "a song of rest and peace," as he noted in the sketches. Dvořák's movement breathes the same air, but it has to pass through storms (a literal one in the fifth and final variation) before finally achieving repose with a forthright return of the theme, the peaceful major part extended to sound almost like a hymn.

Dvořák was one of the strongest early musical influences on **Charles Ives** (1874-1954). For the American's First Symphony—composed in 1893, contemporaneously with the *American* Quartet—the model was Dvořák's *New World*, especially for the slow movement. Ives would later unfairly censure what he perceived as Dvořák's "Americanism," decrying it as a kind of foreign invasion and regarding the Czech composer's use of the Negro spiritual as plunder. Nonetheless, as Stuart Feder has written in his perceptive essay "Homesick in America: The Nostalgia of Antonín Dvořák and Charles Ives," Ives was affected, stimulated, and even inspired by Dvořák's music. In Horatio Parker's classes at Yale he learned some of Dvořák's songs and made his own setting of the text of the most famous of them, "Songs my mother taught me." It was also at Yale under Parker's supervision that Ives composed his String Quartet No. 1, mostly in 1897-98, when he was in his twenties. He revised it a decade later.



Like other works in what Peter Burkholder calls Ives's "national Romantic" period, the work is tonal, uses traditional forms, and generally corresponds to late-19th-century style. Subtitled *From the Salvation Army*, it also established the pattern for many of Ives's later works in being derived from music he had written for the church: virtually all of its themes are adapted from hymn tunes. The fugal first movement is based largely on *Missionary Hymn* ("From Greenland's icy mountains"), with a countersubject drawn from *Coronation* ("All hail the power of Jesus' name"); the three succeeding movements, all in modified ternary form, quote further hymns including *Beulah Land* and *Shining Shore* (movement 2); *Nettleton* ("Come, thou fount of ev'ry blessing"; movement 3), and *Webb* ("Stand up, stand up for Jesus"; movement 4). Because, as Burkholder observes, unaltered hymn tunes were too predictable and repetitive to serve well as themes for movements in classical forms, Ives reworked them into irregular themes suitable for development, while preserving their hymnlike, American character. There are also unmistakable echoes of Dvořák in Ives's quartet, for example a passage in the middle section of the third movement, introduced and underlaid with pizzicato.

Stuart Feder, again on Ives and Barber, writes that "both men expressed in their music a profound nostalgia and yearning for family, homeland, and an idealized past." **Samuel Barber** (1910-1981), on the other hand, did so relatively seldom—the most conspicuous example being his deeply nostalgic reverie of southern childhood in a small southern town, *Knoxville: Summer of 1915*, on a text by James Agee. The movement by Barber in this evening's concert began life as the *Molto adagio* in B-flat minor of the string quartet he composed in 1936. Then, on November 5, 1938, the music took a quantum leap of notoriety when Arturo Toscanini conducted the composer's string orchestra arrangement in an NBC Symphony Orchestra concert, broadcast throughout America to a radio audience of millions. As the Adagio for Strings it quickly became Barber's most famous composition and one of the most frequently performed works in the entire concert repertoire. Its iridescent,

emotionally wrenching strains have even been appropriated, to unforgettably heart-rending effect, for film soundtracks including David Lynch's *The Elephant Man* and Oliver Stone's *Platoon.*



Barber's Adagio is also regularly heard at the funerals of dignitaries, including that of Prince Rainier of Monaco, and it was played on television on September 11, 2001. On that fateful evening, at the normally raucous "Last Night of the Proms" in London's Royal Albert Hall, American conductor Leonard Slatkin conducted the BBC Symphony Orchestra in the Adagio for Strings as a tribute to the dead and injured in the U.S. terrorist attacks. In a touching spoken preface to the performance, Slatkin observed that "the intensive emotion of that work has come to mean something very special, not just for Americans but, I think, for everyone. It is our music for grief."

Yet, powerful as the Adagio sounds in the transcription for string orchestra, Barber's piquant harmonies, his personal distillation of late Romantic tonal language, the slowly unfolding melody—heard first on violin, then viola, then cello—that builds to a transcendent climax, and the work's rich string sonorities arguably make their emotional effect most potently in the original quartet version being played this evening.

RICHARD EVIDON

Writer, translator, and editor Richard Evidon was for many years Managing Editor of Deutsche Grammophon in Hamburg.

Guest Artists

Emerson String Quartet



The Emerson String Quartet has amassed an impressive list of achievements over three decades: thirty acclaimed recordings produced with Deutsche Grammophon since 1987; eight Grammy Awards, including two for "Best Classical Album," an unprecedented honor for a chamber music group; three *Gramophone* Awards; and performances of the complete cycles of Beethoven, Bartók, Mendelssohn, and Shostakovich quartets in the world's major concert halls. After more than thirty-two years, the Emerson Quartet continues to perform with the same benchmark intensity, integrity, energy, and commitment that it has demonstrated since its formation in 1976. The group's 2008-09 season encompasses over eighty worldwide engagements, with concerts at the Kennedy Center, London's Wigmore Hall, and Queen Elizabeth Hall in the South Bank Centre, as well as three performances in Israel, where the quartet has not appeared since 1996. European tours take them to Spain, Germany, Italy, Denmark, Switzerland, and France; their first South American tour includes concerts in Brazil, Argentina, Uruguay, and Chile. North American engagements bring them to Carnegie Hall's Stern Auditorium as well as San Francisco, Stanford, Philadelphia, San Diego, Seattle, Boston, Montreal, Vancouver, Louisville, and Houston. The group participates in the grand re-opening of Lincoln Center's Alice Tully Hall and the Chicago Symphony's Dvořák series, and continues its residency at the Smithsonian Institution in Washington, D.C. (its twenty-ninth sold-out season). In 2006-07 the Emerson Quartet marked its "30/20 Anniversary Season," celebrating thirty years of quartet artistry and twenty of exclusivity with

Deutsche Grammophon (which released the three Brahms quartets and the piano quintet with Leon Fleisher). Carnegie Hall honored the quartet with an eight-concert "Perspectives" series, juxtaposing Beethoven's quartet repertoire with notable compositions spanning three centuries. Other noteworthy performances were a Shostakovich cycle at Washington's Kennedy Center and two extensive European tours. In June 2007 DG and iTunes offered an exclusive three-disc retrospective of the Emerson featuring recordings and personal interviews. Since joining Stony Brook University as quartet-in-residence in 2002, the Emerson has conducted three International Chamber Music Workshops there, in June 2004, 2006, and 2008. The group also performs several concerts during the year at Stony Brook's Staller Center for the Arts, and continues its educational affiliation with Carnegie Hall.

The Emerson Quartet was named "Ensemble of the Year' by *Musical America* in 2000 and in March 2004 became the eighteenth recipient of the Avery Fisher Prize—a first for a chamber ensemble. Dedicated to the performance of classical repertoire, the Emerson String Quartet also has a strong commitment to the commissioning and performance of 20th- and 21st-century music. Important commissions and premieres include compositions by Bright Sheng, Kaija Saariaho, Nicholas Maw, André Previn, Joan Tower, Ellen Taaffe Zwilich, Edgar Meyer, Ned Rorem, Paul Epstein, Wolfgang Rihm, Richard Wernick, Richard Danielpour, John Harbison, Gunther Schuller, George Tsontakis, Maurice Wright, Ronald Caltabiano, and Mario Davidovsky. A commission from Lawrence Dillon is planned for the 2009-10 season. The group has performed numerous benefit concerts for causes ranging from nuclear disarmament to campaigns against AIDS, world hunger, and children's diseases. The quartet members were honored by the Governor of Connecticut for their outstanding cultural contributions to the state and in 1994 received the University Medal for Distinguished Service from the University of Hartford, where they were quartet-in-residence for two decades until 2002. In 1995 each member was awarded an honorary doctoral degree by Vermont's Middlebury College. They have also received a Smithson Award from the Smithsonian Institution. In 2006 the quartet received an honorary doctorate from Wooster College, where it has performed frequently, and more recently received the same honor from Bard College. To mark its 25th Anniversary Season, the Emerson Quartet compiled a commemorative book entitled *Converging Lines*. Formed in 1976, the bicentennial year of the United States, the Emerson String Quartet took its name

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from the great American poet and philosopher Ralph Waldo Emerson. Violinist **Eugene Drucker** and **Philip Setzer** alternate in the first chair position and are joined by violist **Lawrence Dutton** and cellist **David Finckel**.

Paul Neubauer



Balancing a solo career with performances as an artist member of the Chamber Music Society of Lincoln Center, Paul Neubauer was, at age twenty-one, the youngest principal string player in the New York Philharmonic's history. He is also the Orchestra and Chamber Music Director of the OK Mozart Festival in Bartlesville, Oklahoma. Mr. Neubauer has recently released an all-Schumann recital album with pianist Anne-Marie McDermott and recorded works written for him by Joan Tower, Henri Lazarof, and Derek Bermel. His recording of Walton's Viola Concerto was recently re-released on Decca. In 2005 he premiered Joan Tower's *Purple Rhapsody*, a viola concerto commissioned for him by seven orchestras and the Koussevitzky Foundation. During his six-year tenure with the New York Philharmonic, Mr. Neubauer appeared as soloist with that orchestra in more than twenty performances, including the New York premiere of Krzysztof Penderecki's Viola Concerto with the composer conducting. He has appeared with more than 100 orchestras, including the Los Angeles Philharmonic, Rochester Philharmonic, the Orchestra of St. Luke's, the San Francisco, National, St. Louis, Dallas, Indianapolis, Puerto Rico, Cincinnati, Kansas City, and Knoxville symphonies, the Bavarian State Radio Orchestra, the Helsinki Philharmonic, the Hungarian Radio Orchestra, the Orchester der Beethovenhalle Bonn, and the English Chamber Orchestra. For his 1989 Carnegie Hall debut he premiered Joel Philip Friedman's Viola Concerto with the National Orchestral Association. Mr. Neubauer has collaborated with such artists as Vladimir Spivakov, André Watts, Vladimir Feltsman, Joshua Bell, Steven Isserlis, Pinchas Zukerman, James Galway, and Alicia de Larrocha, and with the Emerson, Juilliard, Cleveland, Fine Arts, Orion, Borromeo, Miami, and Brentano quartets. In a pair of highly acclaimed New York premieres, he performed Bartók's Viola Concerto (which, along with Bartók's son Peter and composer Nelson Dellamaggiore, he helped revise), and Max Bruch's Double Concerto for Clarinet and Viola with clarinetist David Shifrin. He also gave the North American premiere of Detlev Müller-Siemens's Viola Concerto and Richard Suter's Three Nocturnes for Viola and Orchestra. He reaches television and radio audiences through "Live from Lincoln Center" telecasts with the Chamber Music Society of Lincoln Center and has been featured on CBS's *Sunday Morning*, PBS, Argentinean, Brazilian, and Mexican television, National Public Radio, and international radio performances in Canada and Europe. Mr. Neubauer has recorded works by Beethoven, David Diamond, Hindemith, Aaron Jay Kernis, Loeffler, Quincy Porter, and Bright Sheng, in addition to many recordings with the Chamber Music Society of Lincoln Center. The recipient of numerous awards, he became in 1989 the first violist to receive an Avery Fisher Career Grant. Born in Los Angeles and currently residing in New York City, Paul Neubauer studied with Alan de Veritch, Paul Doktor, and William Primrose. He holds a master's degree from the Juilliard School, where he is now a member of the faculty. He also teaches at Mannes College.

2009 Tanglewood

SEIJI OZAWA HALL

Sunday, June 28, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

ALL-HAYDN PROGRAM
Four "Sun Quartets"

Quartet in F minor, Opus 20, No. 5
Allegro moderato
Menuetto
Adagio
Finale: Fuga a due soggetti

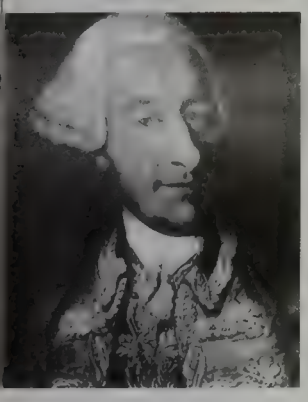
Quartet in D, Opus 20, No. 4
Allegro di molto
Un poco adagio e affettuoso
Menuetto: Allegretto alla zingara
Presto e scherzando

{ I n t e r m i s s i o n }

Quartet in G minor, Opus 20, No. 3
Allegro con spirito
Menuet: Allegretto
Poco adagio
Finale: Allegro di molto

Quartet in C, Opus 20, No. 2
Moderato
Capriccio. Adagio
Menuet: Allegretto
Fuga a quattro soggetti

"There is perhaps no single or sextuple opus in the history of instrumental music which has achieved so much or achieved it so quietly," declared the eminent musical commentator Donald Francis Tovey about Haydn's six quartets Opus 20—nicknamed "Sun" because of the image of a rising sun on an early edition. **Franz Joseph Haydn** (1732-1809), universally acknowledged "father" of the medium, had already established the string quartet's "seriousness and richness" (Charles Rosen, another distinguished commentator) with his Opus 17 set of 1771, but in Opus 20, written just a year later, he finally and fully achieved the ideal quartet texture—that of a conversation among four equals.



We don't know for whom Haydn wrote Opus 20, though it may have been for patrons in Vienna. (The pioneering English music historian Charles Burney describes the delighted Viennese audience at a concert of Haydn quartets in September 1772.) What we do know—regardless of further developments in the genre during Haydn's long subsequent career, not to mention those of later giants like Beethoven, Bartók, and Shostakovich—is that Opus 20 stands tall as the miraculous first peak in string quartet history, equaled, but arguably never surpassed.

What makes it so special and ensures that an entire program devoted to Haydn's "Sun" Quartets, as this evening's is, will be as rich in variety and contrast as any compilation of diverse composers and periods? First, there's the formal freedom of these quartets, admittedly a special virtue of Haydn's music almost from the start of his career, but here consistently put to specific expressive ends. Another distinguishing feature of Opus 20 is the heightened sense of tonal color, a happy by-product of the new independence granted each instrumental part throughout the set.

A word about the minuets. In all of Haydn's earlier string quartets, this movement comes second. In Opus 20, it sometimes still does (Nos. 1, 3, and 5), but now it also can be placed third (Nos. 2, 4, and 6), where Haydn later increasingly comes to prefer it. Whether this 50-50 split is experimental or evidence of a transitional phase is debatable. Scholar Dean Sutcliffe, in his excellent Cambridge Music Handbook on Haydn quartets, sensibly opines that here, as later, Haydn "refuses to make any routine assumptions and orders the inner movements according to the needs of the particular work."

In the dark, impassioned quartet **No. 5 in F minor** (Hoboken catalogue listing III:35), the opening movement is a marvel of rhythmic, textural, and motivic subtlety; and the coda, which has been called a high point of Haydn's harmonic art, moves from

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Daniel Milner

The Boston Symphony Orchestra and Tanglewood Music Center congratulate Joel Smirnoff on his distinguished 23-year tenure with the Juilliard String Quartet, which he leaves this summer, and wish him continuing great success in Cleveland, where he became President of the Cleveland Institute of Music in July 2008.

BSO violinist, 1980-1986

Juilliard String Quartet second violinist, 1986-1997

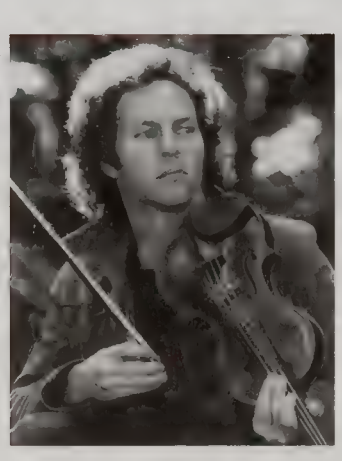
Juilliard String Quartet first violinist, 1997-2009

Juilliard School faculty member: chamber music faculty from 1986; violin faculty since 1989 (co-chair, 1992-1997; chair from 1997)

Head of String Studies, Tanglewood Music Center, 1995-2000

President, Cleveland Institute of Music, 2008-

(among other things)



BSO Archives

Joel Smirnoff early in his tenure as a BSO violinist



Walter H. Scott

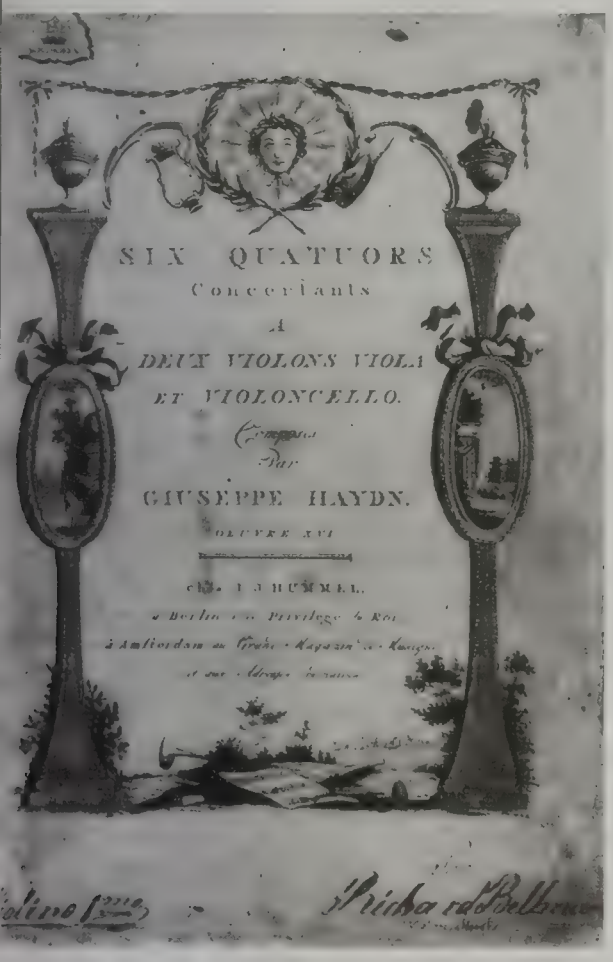
Joel Smirnoff as second violinist with the Juilliard String Quartet on July 1, 1995, at Tanglewood



Walter H. Scott

From Joel Smirnoff's first concert as the Juilliard's first violinist, at Tanglewood on August 6, 1997

the tonic of F minor through D-flat major to surprisingly remote G-flat minor, then turns around and goes through the whole progression in reverse. The touchingly intimate slow movement is based on a simple *siciliano* lullaby, with textural felicities created by decorative extensions and interjections in the first violin part—one of the great solos of the entire chamber repertoire. The first of the fugal finale's two subjects is based on the same traditional contrapuntal formula as the chorus "And with his stripes" from Handel's *Messiah.*



Title page of Haydn's "Sun Quartets" in a 1779 edition by Hummel

The most frequently discussed aspect of Opus 20 has been the fugal finales of three of the quartets, including Nos. 2 and 5, the two works that frame this evening's program. Haydn scholar David Wyn Jones pooh-poohs the prevalent notion that these movements mark "a conscious return to the Baroque, as if the classical style were admitting to some stylistic weakness by having a good old-fashioned fugue. But this hopelessly misrepresents the music itself, ignoring its context in Haydn's development and in that of contemporary Austrian music in general.... The fugues in Opus 20 form a natural unforced conclusion to their respective quartets, testimony to Haydn's unique achievement c.1770, whereby classical homophony could move without any sense of dislocation to polyphony."

In **No. 4 in D major** (Hob. III:34), the long opening movement grows largely out of the quiet opening unison theme. Haydn's structural command is exemplified by features as diverse as the early soaring climax that energizes the exposition and the red herring in the development section—a dramatically prepared false reprise of the unison theme just before the real recapitulation steals in (there's even another false reprise before this one). In the inner movements, note the cello's special melodic prominence and its contribution to the limitless range of textures and sonorities that define the quartet medium. In the *Poco adagio e affettuoso*, Haydn's first quartet slow movement in variation form, the cello's newfound melodic glory is on display in Variation II. The fourth and last variation begins as a simple restatement of the opening but morphs into a long, formally unprecedented coda.

The minuet is Haydn's only quartet movement with a stylistic modifier in its title, "*alla zingara.*" The "gypsy" elements—as musicologist William Drabkin points out in his illuminating full-length study of the Opus 20 quartets (anyone wishing deeper insights into these endlessly fascinating works is urged to seek out Drabkin's *Reader's Guide to Haydn's Early String Quartets*)—are "concerned not with improvisatory rhythmic freedom, but with dislocation of accent, usually from the downbeat to the second eighth-note." The perfectly complementary Trio section is Haydn's first to be dominated by the cello, but then, in the racy finale, he resumes and further explores the "gypsy" style of the minuet with a whole host of piquant effects.

No. 3 in G minor (Hob. III:33) is a distinctly forward-looking quartet in several respects. (1) Form: the development section in the first movement does more than a little recapitulating, which leaves the "official" reprise free to reformulate and expand the parallel passages from the exposition; at the end of the movement, the principal theme simply evanesces. (2) Sonority: in the slow movement, listen to

how imaginatively the theme is rescored at each new appearance; at one point, the upper three instruments play sustained high chords while the cello holds forth in its middle and low registers. (3) Texture: in the sonata-form finale, the integration of contrapuntal passages looks ahead to the synthesis Haydn achieves in his late quartets.

No. 2 in C major (Hob. 32), a remarkable quartet even for this set, begins with the theme in three-part counterpoint, led by the cello; and in the richly modulating development of this "luxuriantly" scored movement (Tovey), the lowest instrument again takes charge. What follows it is perhaps the most extraordinary music in any of this evening's quartets. Haydn, unusually, gives it a name: "Capriccio"—not that there's anything lighthearted about this piece; the meaning of the title here is closer to "fantasia." This formally and harmonically free slow movement suggests a Gluck opera scene-without-words. Its long introduction, a menacing unison minor-mode "Baroque" recitative, is starkly contrasted with the elegant major-mode cello theme that launches a "classical" sonata-form exposition. The quasi-development section treats both the "Baroque" and "Classical" material; then, skipping over a recapitulation, it leads directly to the minuet movement, itself mixing major and minor and, in the Trio section, transforming the stark unison gesture of the Capriccio into something altogether gentler. Another, less obvious example of this quartet's new degree of cyclic integration is the subtle relationship between the minuet section and the opening movement. The finale brings a rare combination of seriousness—there are no fewer than four fugal subjects, treated with a contrapuntal mastery worthy of Bach—and lightheartedness, a nonchalant levity and wit that could only have come from Haydn.

One could go on indefinitely pointing out novelties, subtleties, and strokes of genius in Opus 20. If Hitchcock is the master of suspense, Haydn is the master of surprise. In these quartets, you're never quite sure where he's taking you, but you're always glad to go along for the ride. When all is said and done, the best way to appreciate this music is simply to put yourself in Haydn's safe hands. He'll never let you down.

RICHARD EVIDON

Writer, translator, and editor Richard Evidon was for many years Managing Editor of Deutsche Grammophon in Hamburg.

Guest Artists

Juilliard String Quartet

The Juilliard String Quartet is internationally renowned and admired for performances characterized by clarity of structure, beauty of sound, purity of line, and an extraordinary unanimity of purpose. Celebrated for its performances of works by composers as diverse as Beethoven, Schubert, Bartók, and Elliott Carter, it has long been recognized as the quintessential American string quartet. The current season sees the Juilliard String Quartet in performances throughout the United States, including its annual returns to the Philadelphia Chamber Music Society, performing world premieres by Richard Wernick and Melinda Wagner; concerts at the Kennedy Center, Baylor University, Cornell, and the Oberlin Conservatory of Music, and performances in New York City, Phoenix, Cincinnati, New Jersey, and elsewhere. Appearances abroad include a tour of Australia and a European tour with dates in Istanbul, Vienna, Haarlem, Madrid, Helsinki, and at the Konzerthaus Berlin. In 2007-08 the Juilliard String Quartet offered special programming in recognition of Elliott Carter's 100th birthday,

including the world premiere of his new Clarinet Quintet with Charles Neidich; the ensemble's long and remarkable collaboration with Carter includes a landmark recording of his quartets 1-4. Tours took the ensemble to the National Gallery in Washington, D.C.; the Philadelphia Chamber Music Society; the La Jolla Music Society; Chamber Music Society of Detroit; and to Florida, Massachusetts, Ohio, Michigan, and elsewhere. A tour of Europe featured performances at the Concertgebouw in Amsterdam, a performance at the Cité de la Musique in Paris with an accompanying two-day residency at the Conservatoire National Supérieur de Musique, and a return to Spain, where they performed, for the second time, on the Royal Family's matched set of inlaid Stradavari at the Palacio Real in Madrid. In January 2008 Chamber Music America honored the Juilliard String Quartet with its highest honor, the Richard J. Bogomolny National Service award. The 2006-07 season marked the Juilliard Quartet's 60th anniversary, with a year-long celebration distinguished by performance of seven complete Bartók cycles (the Juilliard played the American premiere of the Bartók cycle at Tanglewood in 1948) in the U.S. and Japan. In honor of both the Juilliards' sixtieth birthday and the Shostakovich centennial, Sony/BMG Masterworks released a two-disc set of the Juilliard's recordings of Shostakovich quartets 3, 14, 15 and his piano quintet with Yefim Bronfman. Annual guests at Tanglewood's Seiji Ozawa Hall, the Juilliards played in Ozawa Hall's opening concert and are featured in the recent recording celebrating its tenth anniversary. In a momentous occasion at Tanglewood in 1997, the Juilliard String Quartet's founder and first violinist Robert Mann retired from the group after fifty years.



In its history, the Juilliard String Quartet has performed a comprehensive repertoire of some 500 works, ranging from the great classical composers to masters of the current century. It was the first ensemble to play all six Bartók quartets in the United States; it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity; and it has premiered more than sixty compositions of American composers, including works by some of America's finest jazz musicians. The ensemble has been associated with Sony Classical, in its various incarnations, since 1949. The members of the Juilliard String Quartet are all American-born and –trained. Violinist **Joel Smirnoff**, a native of New York City, former chair of the Juilliard violin department, and a former Boston Symphony violinist, has been a member of the quartet since 1986 and the ensemble's leader since 1997. He also pursues an active career as a conductor. In July 2008 he became President of the Cleveland Institute of Music; he leaves the Juilliard Quartet following his performances with the ensemble this summer. Arkansas-born violinist **Ronald Copes** served for two decades as Professor of Violin at the University of California, Santa Barbara, and, in 1997, joined the Juilliard faculty. Native New Yorker **Samuel Rhodes** is celebrating his fortieth year as violist of the Juilliard String Quartet and faculty member at the Juilliard School, where he chairs the viola department. He is also a faculty member at the Tanglewood Music Center. Connecticut native **Joel Krosnick** is chair of Juilliard's cello department and has been a member of the Juilliard String Quartet since 1974. He has performed as a soloist, recitalist, and chamber musician around the world.

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TANGLEWOOD MUSIC CENTER ORCHESTRA
HERBERT BLOMSTEDT, RYAN MCADAMS (TMC Fellow), and
GERGELY MADARAS (TMC Fellow), conductors

ALL-SIBELIUS PROGRAM

"The Swan of Tuonela," from
Four Legends from the "Kalevala," Opus 22

RYAN MCADAMS conducting
ZACHARY BOEDING, English horn

"Tapiola," Tone poem, Opus 112

GERGELY MADARAS conducting

{ I n t e r m i s s i o n }

Symphony No. 2 in D, Opus 43
Allegretto
Tempo Andante, ma rubato
Vivacissimo—
Finale: Allegro moderato

HERBERT BLOMSTEDT conducting

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Jean Sibelius (1865-1957)
"The Swan of Tuonela" from Opus 22
"Tapiola," Tone poem, Opus 112
Symphony No. 2 in D, Opus 43

Please note that the program order (listed above) for tonight's concert does not follow the chronological sequence of the program notes.

Above all, Finnish composer Jean Sibelius was a master of the musically evocative. Sights, sounds, smells, emotions, textures—all of these and more radiate from his music and sweep the listener away to a different time and place. This intensely expressive sound-world is a core characteristic of his music and is present and immediately identifiable in all of his works, despite the broad range of different styles and forms he employed during his lengthy compositional career. *The Swan of Tuonela* (1895), the Symphony No. 2 (1902), and *Tapiola* (1926) span nearly the entire length of his major compositional output, and though each is distinctly different from the others, all three exemplify the musical language that makes Sibelius unique.

"The Swan of Tuonela" (1895), a laconic tone poem that nevertheless manages to be one of the most poignant pieces in the literature, was conceived as one part of a four-movement suite (rarely performed in its entirety) depicting episodes from the *Kalevala* epic, an important part of Finnish mythology. In the *Kalevala*, Tuonela is the name for the island of the dead, a dark, desolate underworld encircled by a swiftly flowing river of black water, upon which swims a majestic, melodious swan. Sibelius's swan, manifested by the English horn, sings above muted strings and faint, rolling timpani a song that is melancholic but not quite mournful, and always aloof. The piece itself has little in the way of forward motion, the orchestra mostly shifting through slight variations of tone color and instrumentation, receding every so often for a wistful dialogue between the English horn and a solo cello or viola, and swelling again for a brief, (comparatively) lush moment of harmony. Pizzicato strings provide the dripping of water, the brass evoke faint echoes in the surrounding cavern, and the shadowy image of Tuonela shimmers softly in the air until finally fading into silence, the quickly vanishing solo cello and muted strings being the only evidence it was ever there at all. The piece is a masterwork of concision and free-form composition, and clearly shows that very early in his career, Sibelius had already developed a style all his own.



Six years later, Sibelius began composing his **Symphony No. 2 in D**, which was premiered under the composer's baton in Helsinki on March 8, 1902. It was very well received from the beginning and remains to this day one of his most popular and most frequently played compositions, alongside the Fifth Symphony, the Violin Concerto, and *Finlandia*. It seems appropriate that this symphony, so well loved around the globe, is a work that often feels like a dialogue between Sibelius and the preceding two centuries of musical influences from across the European continent.

Emerging at the turn of the century, which marked the beginning of an intense fragmentation of style that would make the following 100 years of Western art music exponentially more diverse than any previous epoch, the Second Symphony stands as a bridge in Sibelius's symphonic composition, spanning the vast stylistic gulf between his Tchaikovskian First and the stark, decidedly modern-sounding Third

and Fourth. Written in four movements and lasting about forty-five minutes, the Symphony No. 2 still owes much to the past and has obvious Classical and Romantic features. Aside from the presence of a tuba, the orchestral forces are indistinguishable from those called for in Beethoven's middle and late symphonies, and the first, second, and fourth movements loosely follow, or at least hint at, sonata form. The third movement is, as would be expected by the traditional symphonic structure, an up-tempo number in triple meter, in this case a scherzo. Chromatic, harmonically adventurous, and decisively accented Wagnerian passages abound in the second movement, the finale contains frequent passages of Brahmsian sumptuosity, and the climactic theme is a hymn-like chorale tune that alludes to Lutheran sacred music.

Still, despite the strong allusions to its predecessors, the symphony as a whole *sounds* neither Classical nor Romantic. For one thing, it's too unpredictably episodic. There is never the immediately clear, perfectly symmetrical relationship between cause and effect, or question and answer, that makes the Classical symphony such a unified and elegant, but sometimes restrictive, form. The structure, straightforward enough at first glance, is not traditional either. Yes, there are four movements roughly following the tempo markings one would expect, but the proportions are skewed. The tumultuous second movement is twice as long as the hopeful-sounding first, the duration of which is scarcely longer than that of the scherzo. Yes, that scherzo is in triple meter, but rather than the expected 3/4 or 3/2, it's written in a breathless 6/8 that's felt in one, with a halting Trio in 12/4. Even the moments of Wagnerian thunder, such as the invocation of Siegfried's funeral march throughout and especially at the close of the second movement, which would seem to be right at home in symphonic music from this time period, are dramatically sudden without the methodical preparation and repetitious thematic development involved in that composer's intricate system of *leitmotifs*.



Most of all, though, it is the ambiguity of musical meaning that gives this symphony its identity. An upwardly yearning three-note motif, covetously yet unsuccessfully climbing toward resolution, opens the symphony and serves as its thematic center. The wholesome simplicity of this gesture would seem to point to an eventual, victorious arrival of that idea's logical successor, a four-note, exultant ascent from A, the dominant, to D, the tonic, supported by an exuberant D major chord. This potential is technically fulfilled in the closing pages of the finale, but only at long last, after the foreboding darkness of the second movement and the frenzy of the scherzo. The



Thursdays, July 9–August 20

Talks & Walks is a series of informal conversations presented by guest artists and members of the BSO family, moderated by Benjamin Schwartz, BSO assistant artistic administrator. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussions. Beverages and dessert will be available for purchase.

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extensively circuitous route taken from the opening to its fulfillment, and the relative briefness of that fulfillment once reached, weakens the feeling of satisfaction and leaves behind more than a little of that initial longing. The symphony concludes with a plagal, or "amen," cadence that seems to be charged more with ardent supplication than triumphant rejoicing.

Either way, at the end of a good performance, interpretations are irrelevant, and the strongest impressions left behind are not those of individual themes, but rather those of Sibelius's musical vocabulary—the play between lush, melodic string passages and regal brass chorales in the first movement; the sweet yet short-lived germination of pastoral interludes emerging from the thunderstorm of brass and timpani in the second; and above all the unstoppable inertia of the scherzo surging *attacca* into the finale, so reminiscent of the same point in Beethoven's Fifth and yet so distinctly Sibelius's own. This symphony represents not only a turning point in the composer's style, but, more important, the emergence of one of the great symphonists of all time.

Isaac Babel, renowned Russian playwright and short-story author of the early twentieth century, claimed that "if the world could write by itself, it would write like Tolstoy." The tone poem **"Tapiola,"** which was finished in 1926 and stands as Sibelius's last completed major composition, inspires a similar sense of awe at the masterfully natural expression of reality through the lens of art as the hauntingly vivid prose of *Anna Karenina.* The subject matter, however, could not be more different. Whereas Tolstoy distills the essence of Man, Sibelius captures the wildness of Nature. *Tapiola*'s subject is the frigid, forbidding Finnish pine forests and Tapio, the fierce god-spirit of this wilderness, who rules over the trees and wildlife contained within. The composer himself provided some explanation of the piece by way of the following four

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
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July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

lines of verse printed at the beginning of the score:

> Widespread they stand, the Northland's dusky forests,
> Ancient, mysterious, brooding savage dreams;
> Within them dwells the Forest's mighty God,
> And wood-sprites in the gloom weave magic secrets.

The portrayal of nature in music was certainly not new by this time, but *Tapiola*, in contrast to, say, the stylized playfulness of Vivaldi's *Four Seasons* or Mahler's madcap Arcadianism, is arrestingly austere. Like all art, music is chiefly a humanistic pursuit, meant to provide us with a window to our world. In this piece, however, there is the hair-raising sense that the paradigm has been reversed and that we are the ones being watched. There is the sense that the *music* is listening to *us*.



After a blustery opening, all sense of time is suspended, and for nearly twenty minutes, the music uneasily meanders about, breezy sighs and freezing gusts from the strings rustling leaves on branches and on the forest floor. Pregnant rests seem to stretch on interminably, and sustained notes in the winds create a static background that is most noticeable only when it suddenly disappears, leaving behind an eerily empty silence soon filled with anxious footstep-like runs in the violins and flutes. Throughout, the standoffish opening theme is always present, and though it appears in many guises and variations, it arrives at none that make it any less unsettling. Ostensibly this is a peaceful work overall, but it is peaceful only in the sense of primeval nature being left to its own devices, and when finally the piece drifts to an end with three unmistakable and unexpected pulses of a pure major triad, it's hard not to wonder if everything doesn't seem just a little too quiet.

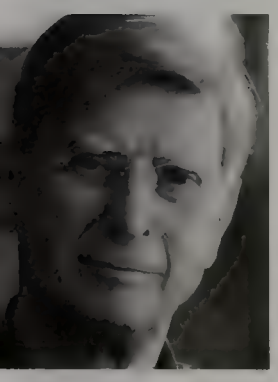
JAY GOODWIN

Jay Goodwin is the 2009 Tanglewood Music Center Publications Fellow, supported by the Robert J. and Jane B. Mayer Fellowship/TMC Fellowship.

Artists

Herbert Blomstedt

Born in the United States to Swedish parents, Herbert Blomstedt began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He later studied conducting at the Juilliard School in New York, contemporary music in Darmstadt, and Renaissance and Baroque music at the Schola Cantorum Basiliensis. He worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood. Mr. Blomstedt made his conducting debut with the Stockholm Philharmonic in February 1954 and served as chief conductor of the Oslo Philharmonic, Swedish Radio Symphony, and Danish Radio Symphony. As chief conductor of the Dresden Staatskapelle from 1975 to 1985, he toured Europe, the United States, and Japan. As a guest conductor he has appeared with such orchestras as the Berlin Philharmonic, Munich Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Israel Philharmonic, and the NHK Symphony, of which he is currently honorary conductor. Conductor laureate of the San Francisco Symphony, Mr. Blomstedt was music director there from 1985 to 1995, bringing the orchestra to major European



concert venues and festivals including Edinburgh, Salzburg, Munich, and Lucerne. From 1996 to 1998 he was music director of the NDR Symphony Orchestra in Hamburg. In the 1998-99 season he succeeded Kurt Masur as music director of the Leipzig Gewandhaus Orchestra, a post he held through 2004-05. Now honorary conductor of that orchestra, he returns to Leipzig regularly. In 2006, three more orchestras awarded him the title of honorary conductor: the Danish Radio Symphony, the Swedish Radio Symphony, and the Bamberg Symphony Orchestra, where he has been conducting since 1982. His extensive discography includes more than 130 works with the Dresden Staatskapelle, among them the complete symphonies of Beethoven and Schubert. With the Danish Radio Symphony, he recorded the complete works of Carl Nielsen. In 1987, he and the San Francisco Symphony Orchestra signed an exclusive contract with Decca. Many of their recordings received major awards, and his complete cycles of the Sibelius and Nielsen symphonies are considered exemplary reference recordings. With the Gewandhaus Orchestra, he recorded Brahms's Symphony No. 4, Bruckner's Symphony No. 9, Hindemith's *Sinfonia serena* and *Die Harmonie der Welt*, Mendelssohn's piano concertos, works by Richard Strauss, Sandström's *High Mass*, and Mendelssohn's *Elijah*. The German label Querstand released a boxed set of live con-

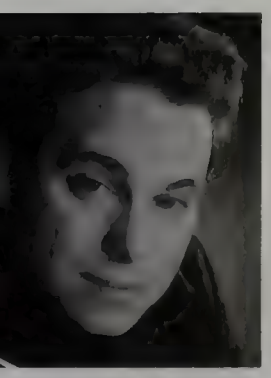


Jason Samuels Smith; photo Eduardo Patino; courtesy of Divine Rhythm Productions



cert recordings covering the Leipzig period from 1998 to 2005, including Bruckner's Symphony No. 8 (from his farewell concerts with the Gewandhaus Orchestra) and Bruckner's Symphony No. 7. Herbert Blomstedt has received several honorary doctorates and is an elected member of the Royal Swedish Music Academy. In the fall of 2003 he was awarded the Grosses Bundesverdienstkreuz by the German Federal President Johannes Rau. He celebrated his eightieth birthday on July 11, 2007. Herbert Blomstedt made his Boston Symphony Orchestra debut at Tanglewood in 1980 and his BSO subscription series debut in February 2004, returning to Tanglewood in 2006 for an appearance with the Tanglewood Music Center Orchestra and two programs with the BSO. He led the BSO most recently this past March and returns to the Koussevitzky Shed podium for BSO concerts this summer on July 10 and 12.

Ryan McAdams



TMC Conducting Fellow Ryan McAdams is the fifteenth music director of the New York Youth Symphony. A Fulbright scholar, he served as apprentice conductor of the Royal Stockholm Philharmonic under then chief conductor Alan Gilbert. After two summers as an Academy conductor at the Aspen Music Festival, he returned to serve as that festival's assistant conductor in 2008. He is the first-ever recipient of the Aspen-Glimmerglass Prize for Opera Conducting, and was assistant conductor for Glimmerglass Opera's 2007 season. He also assisted Lorin Maazel on a production of Britten's *The Rape of Lucretia* at the Maazel Estate in Virginia. Recent engagements include appearances with the Los Angeles Philharmonic, Columbus Symphony, St. Paul Chamber Orchestra, Princeton Symphony, Glimmerglass Opera, New Jersey Symphony, and at Carnegie Hall with the New York Youth Symphony. Ryan McAdams holds an M.M. degree in orchestral conducting from the Juilliard School and a B.M. degree in piano performance from Indiana University.

Gergely Madaras



Born in 1984 in Budapest, TMC Conducting Fellow Gergely Madaras began his musical education studying flute, violin, and composition. In 2009 he graduated from the flute faculty of the Franz Liszt Academy of Music. He is completing his orchestral conducting studies at the University of Music in Vienna with Mark Stringer. In 2008 he was a conducting fellow at the American Academy of Conducting at Aspen; also in 2008, he was invited to conduct the Austrian premiere of Stockhausen's *Stop* at the Wien Modern Festival. Between 2002 and 2005, Gergely Madaras was principal conductor of the self-founded Budapest Youth Symphony Orchestra. In 2004, with Noémi Győri, he founded the IKZE Festival, which became one of the most important contemporary music events in Hungary. Beginning next season he will launch his own educational concert series with the Hungarian National Philharmonic Orchestra. Mr. Madaras has made recordings for Hungaroton, Hungarian Radio, and ORF.

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Saville Ryan and Omar Del Carlo Fellowship

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Dr. Lewis R. and Florence W. Lawrence Tanglewood Fellowship/Stephen and Persis Morris Fellowship

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Athena and James Garivaltis Fellowship

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2009 Tanglewood

SEIJI OZAWA HALL

Thursday, July 2, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

STEPHEN KOVACEVICH, piano

BACH — **Partita No. 4 in D, BWV 828**

Ouverture
Allemande
Courante
Aria
Sarabande
Menuett
Gigue

SCHUMANN — **"Kinderszenen," Opus 15**

Von fremden Ländern und Menschen
[Of foreign lands and peoples]
Kuriose Geschichte [Curious story]
Hasche-Mann [Blind man's bluff]
Bittendes Kind [Pleading child]
Glückes genug [Happiness]
Wichtige Begebenheit [An important event]
Träumerei [Reverie]
Am Kamin [At the fireside]
Ritter vom Steckenpferd [Knight of the hobbyhorse]
Fast zu ernst [Almost too serious]
Fürchtenmachen [Frightening]
Kind im Einschlummern [Child falling asleep]
Der Dichter spricht [The poet speaks]

{ I n t e r m i s s i o n }

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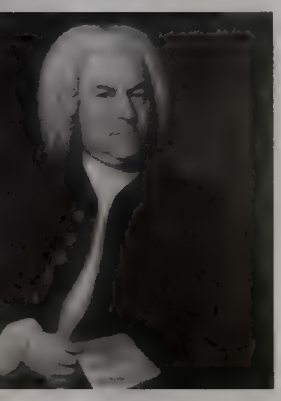
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Thema. Vivace
Var. 1: Alla marcia maestoso
Var. 2: Poco allegro
Var. 3: L'istesso tempo
Var. 4: Un poco più vivace
Var. 5: Allegro vivace
Var. 6: Allegro ma non troppo e serioso
Var. 7: Un poco più vivace
Var. 8: Poco vivace
Var. 9: Allegro pesante e risoluto
Var. 10: Presto
Var. 11: Allegretto
Var. 12: Un poco più moto
Var. 13: Vivace
Var. 14: Grave e maestoso
Var. 15: Presto scherzando
Var. 16: Allegro—
Var. 17 [Allegro]
Var. 18: Poco moderato
Var. 19: Presto
Var. 20: Andante
Var. 21: Allegro con brio—Meno allegro
Var. 22: Allegro molto
Var. 23: Allegro assai
Var. 24: Fughetta. Andante
Var. 25: Allegro
Var. 26: Piacevole
Var. 27: Vivace
Var. 28: Allegro
Var. 29: Adagio ma non troppo
Var. 30: Andante, sempre cantabile
Var. 31: Largo, molto espressivo—
Var. 32: Fuga. Allegro; Poco adagio—
Var. 33: Tempo di minuetto, moderato

NOTES ON THE PROGRAM

This program is a collection of pieces each of which are themselves collections of pieces: J.S. Bach's Partita No. 4, BWV 828, a set of stylized dances for keyboard; Robert Schumann's *Kinderszenen* (*Scenes from Childhood*), a group of small character pieces; and Beethoven's epic set of thirty-three *Diabelli* Variations. Moreover, Bach is implicit in the other two works: Schumann was an important figure in the rediscovery and publishing of Bach in the nineteenth century, and Beethoven grew up playing the *Well-Tempered Clavier*, and well knew that his *Diabellis* were going to be compared to Bach's great *Goldberg* Variations.

Johann Sebastian Bach (1685-1750) self-published his six partitas for harpsichord separately starting in 1726. When they turned out to sell well enough, in 1731 he collected them into the first volume of a much more ambitious project—the *Clavier-Übung*, "Keyboard Practice." That series was issued in four volumes, the most famous of which is the fourth, the *Goldberg* Variations.



The keyboard partita was a popular genre in Bach's day, and his contributions all follow the usual succession of dances: Allemande, Courante, Sarabande, and Gigue. He added an opening movement for each partita and various other interpolations. No. 4 begins with an Overture and places a short Minuet before the Gigue. Each of the dances has its traditional meter and style: the Sarabande, for example, is a slow three-beat dance of majestic or even somber character, the Gigue a light and dashing piece in some variety of triple time.

The partitas are more or less light, expressive, not elaborately contrapuntal, intended for accomplished amateurs to play at home. In No. 4, a good deal of the music involves melismatic, long-spinning melodies in the right hand accompanied by a more modest left hand. The expansive Overture is in French style with its characteristic dotted rhythms, ending with a fugal section. Though the ensuing dances are nominally in a popular vein, and even though Bach could write a pretty little tune when he wanted to, that is not what he is after

here. There is a complexity of idea and emotion in these pieces that is characteristic of the way Bach always reached for richness and subtlety, even where it was not expected.

Robert Schumann's *Kinderszenen,* "Scenes from Childhood," has long been one of the most beloved sets of Romantic character pieces; its *Traümerei* ("Reverie," or "Dreaming") is simply one of the most famous pieces ever written. The "Scenes" are Opus 15, but with Schumann (1810-1856) one should remember that the early opuses for piano contain some of his most vibrant, personal, and original music. From the beginning he showed himself as a new kind of poetic voice.



The *Kinderszenen* came on the heels of wretched turmoil in Schumann's life, the main elements being his ongoing attempt to court pianist Clara Wieck over her father's violent objections (at age eighteen she left home to become Clara Schumann), and one of his periodic episodes of severe depression and general breakdown, abetted by heavy drinking. But he pulled himself together, and got to composing and to studying Bach's *Well-Tempered Clavier.* Among his productions of early 1838 was a group of some thirty pieces he described as "cute little things." Of those he extracted thirteen easy pieces to form the *Kinderszenen*—that title, and the title of each piece, being added after the music was finished. Moreover, he wrote a friend, the pieces as far as he was concerned were "reflections of an adult for other adults."

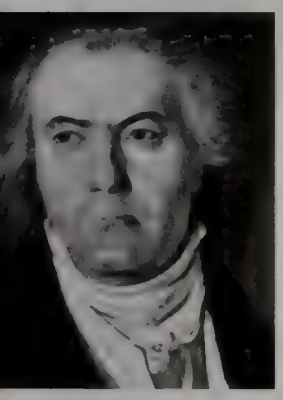
As such, the titles of the pieces and their atmospheres are a compendium of Romantic and Schumannesque images and concerns. Translated, they are "Of foreign lands and peoples," "Curious story" (its mix of marchlike and flowing sections giving it a fairy-tale feel), "Blind man's bluff," "Pleading child," "Happiness" (an



especially warm sort of happiness), "An important event," the famous "Reverie," "At the fireside," "Knight of the hobbyhorse" (with its unmistakable rocking gallop), "Almost too serious," "Frightening" (an emotion the beset Schumann knew all too well, but the piece is hardly clichéd scary stuff), "Child falling asleep" (mesmerizing), and for a solemn conclusion, "The poet speaks."

Despite the composer's disclaimer, these pieces have been played and loved by generations of children for going on 200 years—they're for children *and* for the child in all of us. Meanwhile, besides being character pieces, they form a kaleidoscopic procession of distinctive piano textures and colors. They're an ideal introduction to Schumann's world, his gift for conjuring a scene or a mood in a single stroke, his ability (as in "Child falling asleep") to tug at the heartstrings with ravishing effects of sheer harmony. (Schumann was perhaps the first composer for whom a single chord could be an event.) For professionals, these pieces require the whole range of grown-up skills and conceptions to make one equal to these brilliant little poems in sound.

Great works often have quirky beginnings, and **Ludwig van Beethoven**'s *Diabelli* Variations, one of the genre's towering achievements, had an especially peculiar impetus. As a nationalistic gesture, the Viennese publisher Anton Diabelli invited virtually all the most famous composers known to him to write a single variation on a jangly little waltz of Diabelli's own, and they would be published as a set. Beethoven (1770-1827) took a look at the tune and dismissed it as a "cobbler's patch." (Most of the other invited composers, including Schubert and the seven-year-old Liszt, took it on.) But something about that silly waltz began to eat at him, piquing not only his imagination but his sense of humor. "How about," we can imagine Beethoven thinking, "showing the world that I can take anything at all, even this silly bit of patchwork, and make something tremendous out of it?" Making splendid things out of unpromising material was a game Beethoven had surely learned from Haydn, but the older man never played that game on such a scale. And as shown in Beethoven's earlier *Prometheus* Variations for piano (on an idea to become particularly well known from the last movement of his *Eroica* Symphony), based on an elemental bass line, he could be galvanized by the challenge of animating the simplest ideas—for example, the utterly conventional harmonic outline and rattling repeated notes of Diabelli's waltz.



Beethoven had been writing variations steadily since at least age eleven, when his first published piece was a set for keyboard. The genre of theme and variations is in many ways an exercise in what musical *composition* is about: taking a single idea and from it making many things that are apparently different, but are fundamentally the same. In the spring of 1819 Beethoven sketched some nineteen variations on Diabelli's tune, then put them aside to plunge into the *Missa solemnis* and the last three piano sonatas. In 1823 he was back at work on the variations, writing new ones partly to flesh out and buttress the overall shape of the piece. He ended up with thirty-three variations.

His basic expressive decision, based on the character of the tune, was to make the piece comic in essence—knowing meanwhile that comedy can be as deep as anything. So in the piece, after a run-through of Diabelli's patch, adding dynamics to (if anything) emphasize its garishness, with his first variation Beethoven in effect starts over again with an *Alla marcia maestoso* whose faux-grandiosity pokes fun at the tune, but also (he was always thinking large) starts the variations with a distillation of the tune's shape and harmonies. From there the variations play out in the most

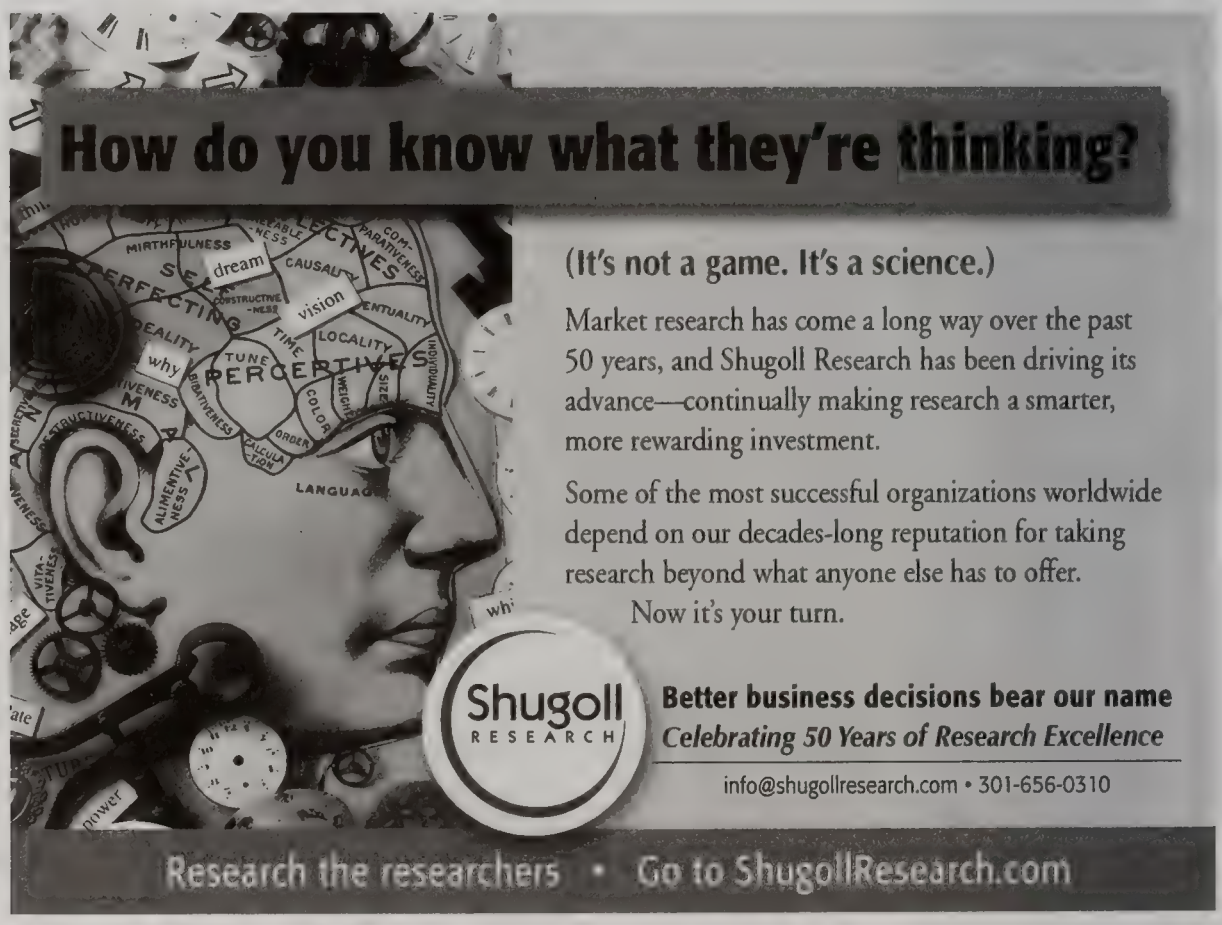
astounding variety of piano textures and figurations. Though there are a few paired ones, by and large each is an utterly individual approach to the theme and the instrument. Every detail of Diabelli's waltz becomes a source of harmonic ideas, rhythms, and melodic motifs. In every variation Beethoven deals differently with the most potentially annoying aspect of the theme, its incessant repetition of the note G. Sometimes he turns the G into sustained pedal notes; other times he decorates it or glosses it over; toward the end, he gleefully pounds out repeated notes even more than the original. Every now and then there is a climax of speed and/or intensity, then a calm as a new wave gathers toward another climax. (Beethoven was an absolute master of imposing large-scale direction on this mosaic kind of piece.)



Anton Diabelli (1781-1858)

Memorable among the variations are No. 22, where Beethoven uses some musical punning to fashion a startling parody of Leporello's first song in Mozart's *Don Giovanni*, and the long plaintive aria of Variation 31, followed by a rollicking fugue where repeated notes run amok. The gentle last variation is marked *Tempo di minuetto*, ending the piece on a nostalgic and sublimely playful note. At the end the music seems to fade into mist, as if to say: I could go on with this forever, you know, but we have to stop somewhere, so... Despite a final *forte* thump, this epic journey seems to end, unforgettably, in the middle of a thought.

Anton Diabelli was perhaps befuddled by what Beethoven handed him, but in a rare show of wisdom the publisher struck exactly the right note in his advertisement for the piece: "We present here to the world Variations of no ordinary type, but a great and important masterpiece worthy to be ranked with the imperishable creations of the old Classics... more interesting from the fact that it is elicited from a theme



which no one would otherwise have supposed capable of a working-out of that character.... All these variations...will entitle the work to a place beside Sebastian Bach's masterpiece in the same form." From that day to this, in its genre, the *Diabelli*s are the one work that can be placed beside the *Goldberg*s.

JAN SWAFFORD

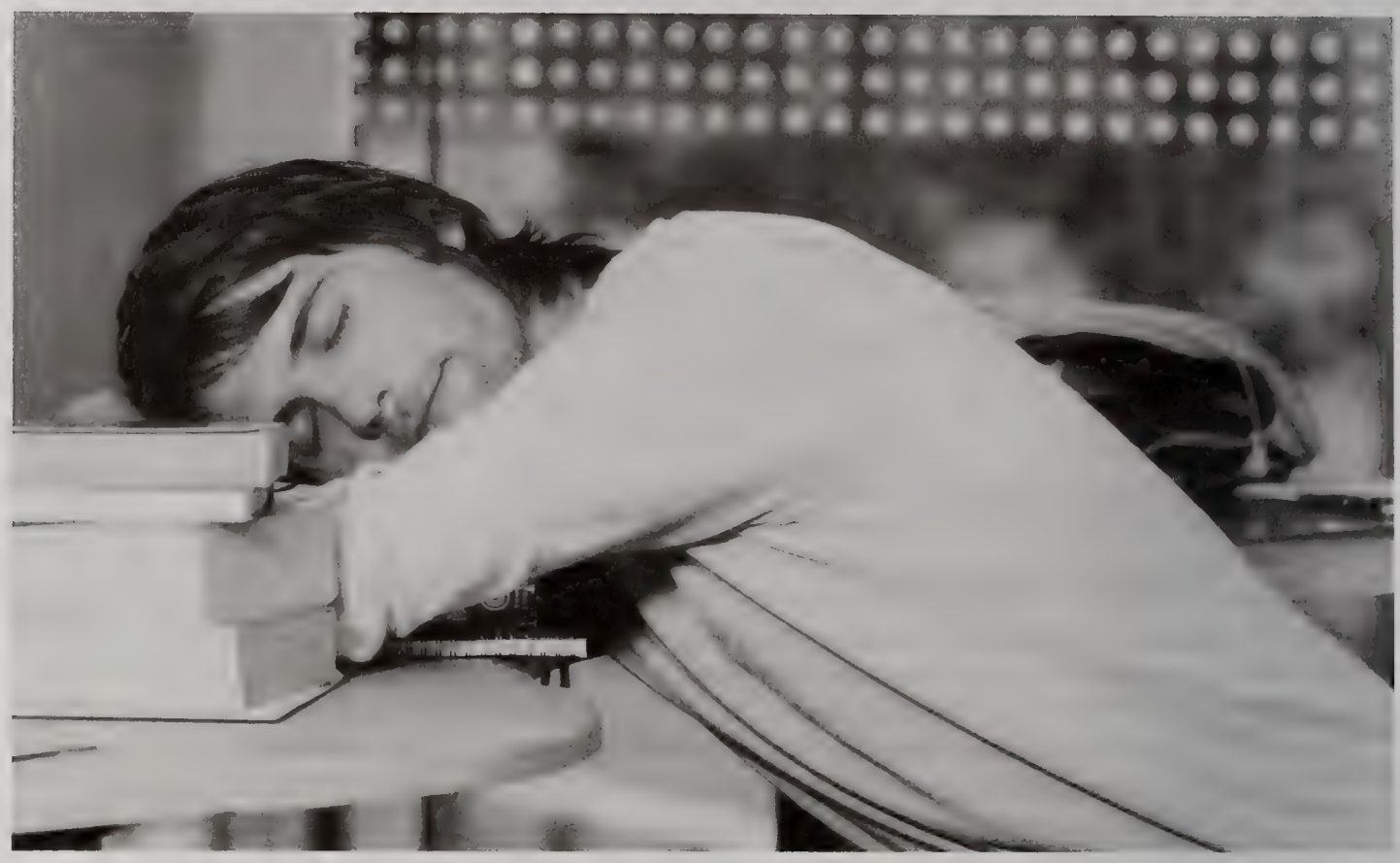
Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.

Guest Artist

Stephen Kovacevich



Stephen Kovacevich has had a long and distinguished career as a musician known for his searching interpretations and intensity. As a pianist he is particularly renowned for his performances of Beethoven, Brahms, Mozart, and Schubert. His conducting has garnered praise for his work in repertoire from the eighteenth and nineteenth centuries. His international reputation has been built both on his concert appearances and on the highly acclaimed recordings he has made throughout his career. Mr. Kovacevich has enjoyed two long-term relationships with recording companies, first Philips and then EMI. His concerto recordings for Philips, including works by Beethoven, Schumann, and Bartók, have long been staples of the catalogue. As an exclusive EMI artist, he recorded both Brahms concertos with the London Philharmonic and Wolfgang Sawallisch. No. 1 was Grammy-nominated and won the 1993 *Gramophone* Award and *Stereo Review*'s Record of the Year; No. 2 won a Diapason d'Or. Other EMI recordings include Schubert sonatas and the complete Beethoven sonatas. His most recent release is Beethoven's *Diabelli* Variations, on Onyx Classics (paired with Bach's Partita No. 4), made exactly forty years after his first recording of the *Diabelli*s for Philips. Stephen Kovacevich has appeared with orchestras worldwide. In recent seasons he performed all the Beethoven concertos and symphonies as conductor/soloist with the London Mozart Players. Recent performance highlights include concerto appearances with the Rotterdam Philharmonic and l'Orchestre Philharmonique de Monte-Carlo, a playing/conducting project with the BBC Scottish Symphony Orchestra, and recitals in London, Houston, Beijing, Australia, and Shanghai. Recent and upcoming North American engagements include appearances with the Chicago, Pittsburgh, Montreal, Houston, Detroit, and Indianapolis symphonies, Los Angeles Philharmonic, and St. Paul Chamber Orchestra, as well as recitals in Chicago, San Francisco, Los Angeles, Vancouver, Philadelphia, Toronto, New York's Metropolitan Museum, and Tanglewood. Since making his conducting debut in 1984 with the Houston Symphony, he has conducted many of the world's finest orchestras, including the Chamber Orchestra of Europe, London Mozart Players, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic, Ulster Orchestra, Gulbenkian Symphony Orchestra, Vancouver Symphony Orchestra, and the Tapiola Sinfonietta. After an initial concentration on 18th-century music (especially Mozart), Mr. Kovacevich expanded his repertoire to include 19th-century Romantic music, including the symphonies of Beethoven, Brahms, Tchaikovsky, and Sibelius. Born in Los Angeles, he made his debut as a pianist at the age of eleven, and moved to England at eighteen to study with Dame Myra Hess, since which time he has lived in London.



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10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
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Lunch
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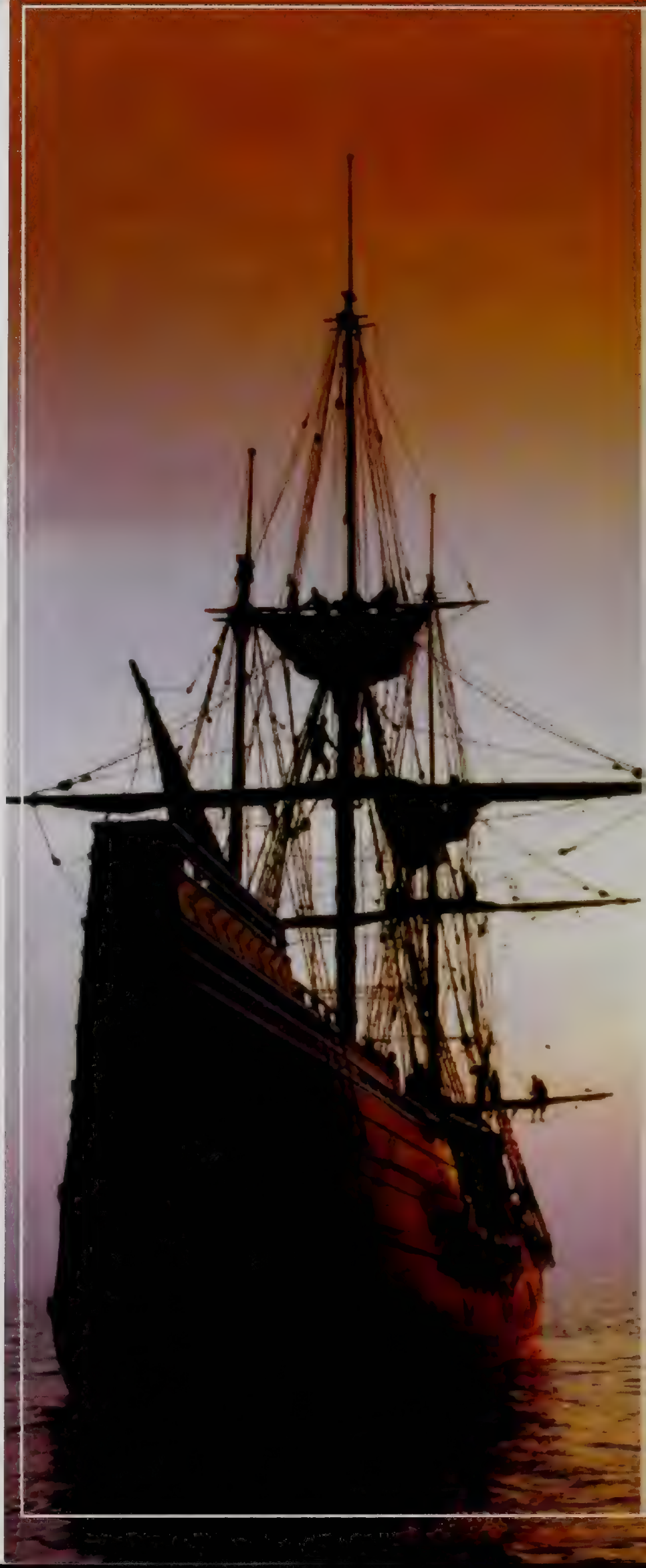
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2009 Tanglewood

SEIJI OZAWA HALL

Sunday, July 5, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

CHRISTIAN TETZLAFF, violin
ALEXANDER LONQUICH, piano

LUDWIG VAN BEETHOVEN
The Complete Sonatas for Violin and Piano, Program 1

Sonata No. 1 in D, Opus 12, No. 1

Allegro con brio
Tema con Variazioni: Andante con moto
Rondo: Allegro

Sonata No. 2 in A, Opus 12, No. 2

Allegro vivace
Andante più tosto Allegretto
Allegro piacevole

{ I n t e r m i s s i o n }

Sonata No. 3 in E-flat, Opus 12, No. 3

Allegro con spirito
Adagio con molto espressione
Rondo: Allegro molto

Sonata No. 4 in A minor, Opus 23

Presto
Andante scherzoso, più Allegretto
Allegro molto

Program notes for the individual sonatas being played in this concert begin on page 39.

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2009 Tanglewood

SEIJI OZAWA HALL

Tuesday, July 7, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

CHRISTIAN TETZLAFF, violin
ALEXANDER LONQUICH, piano

LUDWIG VAN BEETHOVEN
The Complete Sonatas for Violin and Piano, Program 2

Sonata No. 5 in F, Opus 24, "Spring"

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Sonata No. 6 in A, Opus 30, No. 1

Allegro
Adagio molto espressivo
Allegretto con Variazioni

{ I n t e r m i s s i o n }

Sonata No. 7 in C minor, Opus 30, No. 2

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Program notes for the individual sonatas being played in this concert begin on page 40.

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2009 Tanglewood

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Thursday, July 9, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

CHRISTIAN TETZLAFF, violin
ALEXANDER LONQUICH, piano

LUDWIG VAN BEETHOVEN
The Complete Sonatas for Violin and Piano, Program 3

Sonata No. 8 in G, Opus 30, No. 3

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Sonata No. 9 in A, Opus 47, "Kreutzer"

Adagio sostenuto—Presto
Andante con Variazioni
Finale: Presto

{ I n t e r m i s s i o n }

Sonata No. 10 in G, Opus 96

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco Allegretto

Program notes for the individual sonatas being played in this concert begin on page 43.

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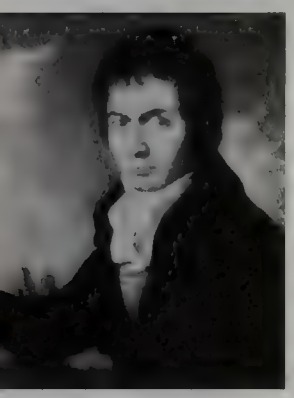
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The Complete Beethoven Sonatas for Violin and Piano

Beethoven's Sonatas for Violin and Piano: Emerging From the Shadow of the Past, Into his Own

Like all his works in the major genres, Beethoven's ten violin sonatas are spread through his three periods: First, Second, and Late. That eight of the ten fall more or less within the First Period says something about the ingratiating and generally 18th-century character especially of Opp. 12 and 23/24. Some of that character, however, is misleading. Beethoven learned and grew a great deal in his first years in Vienna, but in that period he was not exactly "finding his voice" or "mastering his craft." Scholar Lewis Lockwood has aptly renamed the First Period "First Maturity." The inimitably Beethovenian voice was already suggested in parts of Opus 1, was fully present in the stormy Opus 13 *Pathétique* Sonata, and was foreshadowed in movements of the early violin sonatas. Meanwhile from Opus 1 on, Beethoven was already a master of his craft and an artist with a great deal to say. His mastery, and what he had to say, only deepened and concentrated through the next decades.



In other words, there are no apprentice works in Beethoven's opus numbers. In the First Period, works of prophetic boldness and imagination lie side by side with ones that are sometimes called "backward-looking" in style, but are more accurately called "contemporary," and even then too adventurous for some ears: an early review of Opus 12 (the violin sonatas 1, 2, and 3) called them "strange sonatas, overladen with difficulties." By the Opus 30 violin sonatas Beethoven was seeing a new horizon opening before him. A short time later, with the *Kreutzer* Sonata, Opus 46, he felt confident enough to be as strange and difficult as he pleased. In the time of his last violin sonata, Opus 96, he was an aging, famous master on the verge of an extraordinary final flowering.

Like all composers but more emphatically and systematically than most, Beethoven approached every genre and medium distinctively, and with reference to models in the literature. Not only is a string quartet a different matter than a piano trio in manner and content, but Beethoven's violin sonatas are a different matter than his cello sonatas. The relationship of a given medium or genre to the existing literature goes far to explaining why some of his First Period works are "bold" and others "contemporary" or even "cautious." In every medium his models were works of the past or present that seemed to him the best of their kind. The composers of these models were not exactly the giants of the past that afflicted Brahms, but rather men who were contemporaries of Beethoven or a generation or two older, whom he knew personally and whose works dominated various segments of the literature: Haydn, Mozart, Cherubini (for opera), Clementi (for keyboard style).

Beethoven's models, of course, were also his competitors. In every medium and genre he understood what he was up against, to whom he was going to be compared. With cello sonatas there was virtually no serious literature, thus no models and no competitors; accordingly, his Opus 5 cello sonatas are more unfettered and ambitious than the Opus 12 violin sonatas, whose main model and competitor was Mozart. So in his twenties, when putting his pieces against major works of the past, Beethoven stepped cautiously and bided his time. Just as in the Opus 18 string quartets he was not ready to challenge Haydn's supremacy, in the violin sonatas of the same period he was for the time being content to learn from, and rest in the shadow of, Mozart—but also to mount some experiments of his own, which the "strange-

sonatas" reviewer noticed and deplored. What we hear in the Opus 12 violin sonatas, then, is a voice ingratiating and 18th-century, yet still bold to the ears of the time. In an age when violin sonatas were still thought of as "piano sonatas with violin accompaniment" and were played in private salons largely by amateurs of varying skills, Opus 12 despite its difficulties found a quick success with the public.

Around 1801 or 1802 Beethoven declared to a friend, "I'm not satisfied with what I've composed up to now. From now on I intend to embark on a new path." History would call that new path the Second, or Heroic, Period. A tacit part of his comment about the new path was that there had been no old path. The early opuses, including the first five violin sonatas, had been a phase of exploration, trying one thing and another, usually being more (to our ears) "Beethovenian" in media and genres where Mozart and Haydn were less competitive (piano sonatas, cello sonatas), more cautious when he knew his efforts were going to be compared to theirs.

Opus 30 reveals the composer poised on the beginning of his new path. Opus 47, the *Kreutzer* Sonata, is a defining example of the Heroic style, when Beethoven fully came into his own. The *Kreutzer* also shows another aspect of his inspiration: encounters with performers who showed him new capacities of an instrument. Meeting the celebrated cello virtuosos the Duport brothers in Berlin produced not only the prophetic Opus 5 cello sonatas but changed his sense of the instrument. His 1798 acquaintance with Rodolphe Kreutzer, a master of the new French violin school, had much to do with the sonatas he wrote in the coming years, especially the one dedicated to and named for that virtuoso. No less did the *Kreutzer* Sonata rise from Beethoven's musical and personal acquaintance with the British violinist George Bridgetower, whose virtuosity and impulsive personality is surely reflected in the *Kreutzer.* Beethoven's final violin sonata, Opus 96, is fondly dedicated to his student and patron, Archduke Rudolph. By then Beethoven was beyond worrying about competitors in the past. He was entering a singular and sublime world of his own invention.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.



Steve Rosenthal

THE OPUS 12 SONATAS FOR VIOLIN AND PIANO

The three sonatas of Opus 12, written when Beethoven was around twenty-seven and in the heart of his career as a keyboard virtuoso, are all good-tempered pieces in major keys, all manifestly 18th-century in style. Appropriately they were dedicated to Antonio Salieri, once Mozart's rival and recently Beethoven's teacher in Italian operatic style. Opus 12 shows Beethoven's assimilation of Mozart's violin sonatas without being overly beholden to them. If he was not ready to challenge Mozart's dominance in the medium, he was prepared to push some envelopes of form, key relations, and performing difficulty. The first reviewer found these "strange sonatas, overladen with difficulties...nothing natural, no song," but the charm and freshness of the pieces won the affection of the music-buying public. Within a few years they were staples of the repertoire.

Sonata No. 1 in D, Opus 12, No. 1

The D major sonata begins *Allegro con brio* with an introductory fanfare and unfolds as a compact movement with echoes of the 18th-century *galant* mode. There is a rhapsodic quality to the opening movement—considerable energy and variety without clear formal landmarks or particularly tuneful themes (thus the reviewer's "no song"), and with some startling excursions into distant keys.

In contrast, the *Andante con moto* is a set of four variations on a beautifully songful theme. The piano dominates the first variation, violin the second, then both collaborate equally on a *Sturm und Drang*-ish A minor variation and a more inward final variation and retrospective coda. For a finale, Beethoven provides an archetypal rondo with an infectiously cute theme; the middle section has one of those prophetic eruptions of passion that mark the early opuses even at their most nearly conventional.



Sonata No. 2 in A, Opus 12, No. 2

The A major begins on a note of dry wit that will characterize both outer movements. This is another compact opening movement with a short development, again marked by some tonal wild cards. A couple of somber moments interrupt the frolic and point toward the tone of the shadowed and inward following movement. Marked *Andante, più tosto Allegretto,* this slow movement is one of the chief glories of Opus 12. For its tone, imagine a mournful aria sung in the midst of a comic opera.

The *Allegro piacevole* finale ("*piacevole*"="agreeable") is in style a mix of scherzo and rondo, full of offbeat bumps and other rhythmic quirks, highly integrated in its thematic work: the flowing second theme, for example, is extracted from the left-hand accompaniment of the beginning, and the middle section obsesses wittily on a little figure from bar 15.

Sonata No. 3 in E-flat, Opus 12, No. 3

Beethoven's own keyboard virtuosity runs nearly amok in the flamboyant and ferociously difficult piano writing of No. 3. To Beethoven that key tended to mean strong, in the direction of heroic (the *Eroica* Symphony is in E-flat) and/or stately. Call the opening *Allegro con spirito* stately and vigorous, the piano's whirling figures dominating the more lyrically inclined violin.

In these years Beethoven was most apt to prophecy his later music in slow movements, and so it is here: the memorable *Adagio con molto espressione* is in a somehow shadowed and soulful C major, the piano part surging and restless. The rondo-finale is another perkily tuneful one, the piano leading with brilliant figures.

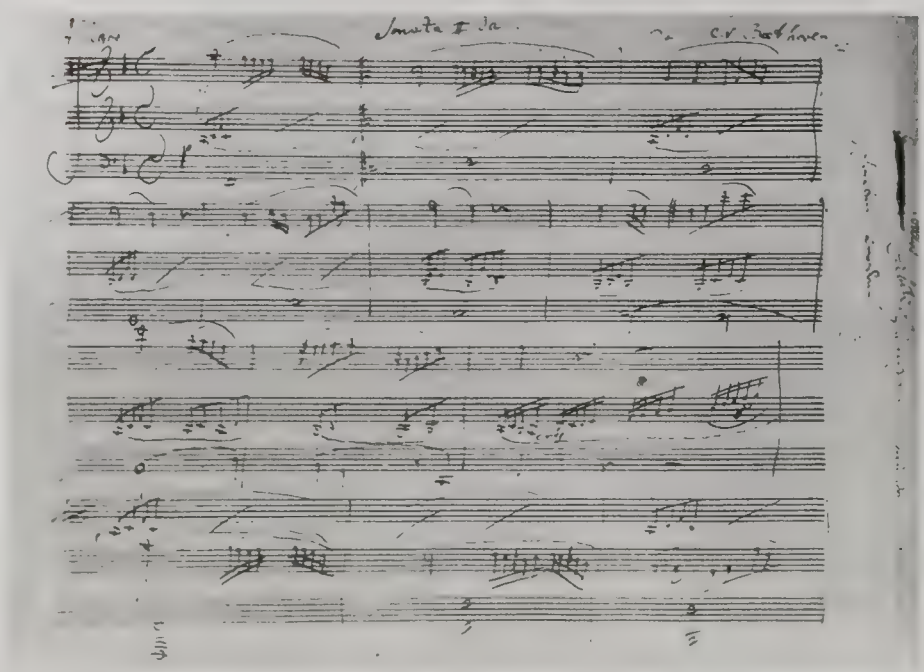
THE OPUS 23 AND OPUS 24 SONATAS FOR VIOLIN AND PIANO

Beethoven intended this contrasting pair of sonatas to appear under one opus number, but his publishers proceeded otherwise. Written in 1800, the two show a manifest new confidence and stretching for fresh ideas. Beethoven's fully mature works are all unique individuals, and these two are in that direction. The first, in A minor, has been called "eccentric" and a "wayward stepchild" by scholar Lewis Lockwood. The second, the *Spring* Sonata in F major, is simply one of the most beloved solo sonatas ever written, from Beethoven's time to ours. Both sonatas are dedicated to Beethoven's patron and friend, Count Moritz von Fries.

Sonata No. 4 in A minor, Opus 23

The beginning of the *Presto* in Beethoven's first minor-key violin sonata establishes a quality of searching, restless energy that will abide. The key of A minor was a rare one for Beethoven, and for him its personality apparently was in the direction of C minor, his most fraught and dynamic tonality.

Opus 23 has yet another compact opening movement, though there is a repeat at the end, back to the development (often not taken). Rather than the expected poignant slow movement we find an *Andante scherzoso, più Allegretto,* expansive and in sonata form. The first theme is a kind of wry ruminative march marked by silences, then comes a quasi-Baroque fugue complete with fancy trills. The *Allegro molto* finale returns to a searching and restive mood, gathering to a full-throated coda that seems to fade into silence.



From the manuscript of Beethoven's "Spring" Sonata

Sonata No. 5 in F, Opus 24, "Spring"

The title of this long-beloved sonata is not Beethoven's, but was bestowed later in the nineteenth century in response to its fresh-faced opening violin melody, as sweetly lyrical as anything by Mozart. The piano immediately repeats and decorates the theme, establishing an evenhanded and reciprocal quality between the instruments that will mark the piece. By now we are a long way from the 18th-century tradition of the genre as "piano accompanied by violin." The previous sonatas had been compact and in three movements; the *Spring* is in four movements, all but the scherzo expansive. Scholar Lewis Lockwood has suggested that here Beethoven wanted to show his audience that he could write as graciously as you like. In the aesthetic categories of the time, he was, after all, a servant not only of the Good and the True, but also of the Beautiful.

All the same, the dewy loveliness of the opening is contrasted by a short but unsettled development that makes the recapitulation seem fragile. Something similar happens in the second movement, marked *Adagio molto espressivo.* It begins almost as a parody of a *galant* aria, the piano's stolid Alberti bass accompanying a politely pretty violin melody. But toward the end the music begins to drift into rich and strange harmonic regions, until what began as deliberately conventional concludes as surprisingly touch-

ing. Then comes a radically contrasting scherzo. Besides its droll game of piano and violin stumbling along a beat apart in attempting to play the theme together, the joke of the movement is its absurd brevity—just over a minute long.

If the slow movement began like a Mozart aria, the *Allegro ma non troppo* finale begins like a Mozart rondo, courtly and coy. But as in the first two movements, this is convention set up only to be knocked over, this time by a driving and forceful second theme that begins in C minor. The central section, like the development of movement one, is impassioned and tense, and that inflects the return of the cheery "A" theme. In the coda all troubles are resolved into pealing joy.

One way to view the *Spring* Sonata, with all its echoes of Mozart, is as a clearing of the decks, a farewell tip of the hat to the eighteenth century. When Beethoven next returned to the medium, he would be taking his first steps on a path toward the future.

THE OPUS 30 SONATAS FOR VIOLIN AND PIANO

In the village of Heiligenstadt in the spring through fall of 1802 came two notable events in music. In those months Beethoven composed a remarkable collection of pieces including the Opus 30 violin sonatas followed by the three piano sonatas of Opus 31, the latter generally perceived to be his definitive breakthrough into the Second Period. In October he wrote the anguished letter to his brothers that came to be called the Heiligenstadt Testament, when the prospect of never regaining his hearing or his health brought him to a near-suicidal crisis.

His vow in the Testament to live for his art, and his triumphant emergence from despair, were real and remarkable things, but the longtime assumption that the crisis galvanized the Second Period is exaggerated. Beethoven had already proclaimed that he intended to strike out on a new path, and that path was starting to take shape at least as early as the Opus 26 piano sonata. And the crisis had no discernable effect on his productivity, which throughout 1802 amounted to a rising wave of dazzling and innovative masterpieces.

Opus 30 is dedicated to Alexander I, the recently crowned Tsar of Russia whom Beethoven would not personally meet until the next decade. These are the first of the violin sonatas that are manifestly, unequivocally *Beethoven.* Call them the moment in this genre when he left behind the eighteenth century in general and the omnipresence of Mozart in particular—except that in his full maturity he would always be ready to summon the past when he wanted to. In the rising trajectory of Beethoven's work as a whole, in their very sound, the sonatas of Opus 30 have a feeling of being on the threshold of something important that is virtually taking shape before our ears.

Sonata No. 6 in A, Opus 30, No. 1

The A major is one of the neglected Beethoven violin sonatas, probably because there is nothing particularly dramatic or striking about its compact opening *Allegro,* except that it is graciously and beautifully lyrical from beginning to end—really, among the more lovely things he ever wrote. It begins with gently rising and falling waves of melody, soon followed by a yearning and then dancing second theme. The development falls into Beethoven's neo-Baroque mode, one of the moments he reminds us that he spent his childhood playing Bach's *Well-Tempered Clavier.*

After an aria-like *Adagio molto espressivo* in a surprisingly poignant D major (with 18th-century flourishes at the junctures), the finale takes an unusual form: *Allegro con Variazioni.* The theme is again flowing and lyrical, with a few wry rhythmic fillips. Those fillips lead to the playful piano-dominated first variation, then comes a more

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Stu Rosner



flowing violin-dominated one, a neo-Baroque dialogue between the two instruments, and a call-and-response variation. The expected minor-key variation is a sort of Baroque fantasia; the last variation integrates ideas from the previous ones while also recalling the first movement. These variations, meanwhile, were a replacement for the originally drafted finale, which he decided was too long and, he said, "too brilliant" for this piece. Soon he would find another place for that finale—in the *Kreutzer* Sonata, in which no amount of brilliance would be too much.

Sonata No. 7 in C minor, Opus 30, No. 2

As early as the Opus 1, No. 3 piano trio and the Opus 13 *Pathétique* piano sonata, Beethoven had established his sense of C minor as a driving, fiery tonality in fast movements, tragic in slow ones (the Fifth Symphony opening and *Eroica* funeral march are defining examples). The Violin Sonata No. 7, the second of his three violin sonatas in four rather than the conventional three movements, commences in his C minor mood with terse and fraught gestures in the piano followed by a relentlessly driving first theme proper. But here that is not the whole story: the second theme arrives as a jaunty little military march in E-flat major. Beethoven said he always had an extra-musical story or image in mind when he composed, but he rarely told us what that story was. Often the emotional arc of the narrative is still manifest in a work, but here the story is elusive: throughout the C minor there is a sense of wavering between contradictory emotions.

As part of that pattern, the *Adagio cantabile* has an inward and spiritual atmosphere of great beauty. This movement owes little to the expressive rhetoric of the past; there is a sense of something powerful, fresh, and authentic that Beethoven was still learning to create. The scherzo (really more of a Haydnesque fast minuet) seems poised between states of mind, at once playful and a little fierce. Its Trio is entirely canonic, building to a conclusion that unmistakably reminds us of Haydn's canonic "Witches' Round" minuet of Opus 76, No. 2. Just like the first movement, the rondo finale starts off with a terse motto, then proceeds to a driving but more tuneful first theme proper. It is a wandering, headlong movement not really tragic in tone, but rather like the scherzo somewhere between playful and fierce, or perhaps mock-fierce. That mood persists to the aggressively whimsical (or vice versa) conclusion.

Sonata No. 8 in G, Opus 30, No. 3

Beethoven issued his sets in one genre with careful attention to variety of keys and moods. He concluded Opus 30 in a tone of genial but still vigorous comedy, as seen in its opening, a swirling unison followed by a lilting and a touch tipsy theme. With the second theme perhaps our tipsy hero gets a bit sentimental, but only for a moment. The final idea of the exposition slips into a folkish mode over a bass drone—a foreshadowing of the finale. The development is one of Beethoven's tiniest; mainly he wants to get back to the good times of the opening.

The *Tempo di Minuetto* may be the most unusual inner movement in the set: an expansive, flowing, wandering movement of meditative cast, most of it marked *piano* to *pianissimo*. In eye-popping contrast, the rondo finale erupts into a deliriously spinning folk tune over a bagpipe drone, starting a brilliant and smile-inducing movement not quite like anything else in Beethoven. Call it Haydnesque wit and folksiness gone delightfully over the top, or an accompaniment to Breughel's wine-enlightened *Peasant Dance*.

SONATA NO. 9 IN A FOR VIOLIN AND PIANO, OPUS 47, "KREUTZER"

The *Kreutzer* Sonata of 1803, a defining work of the Second Period and the most nearly high-Romantic of Beethoven's violin sonatas, has long been a subject of legend unto obsession. Among other manifestations, Tolstoy wrote a novella about it in which the passions the music arouses lead a wife to a fatal adultery. Part of the sonata's hot-blooded nature surely had to do with the circumstances of its creation: Beethoven's encounter with the visiting British mixed-race virtuoso and composer George Bridgetower. The two struck up a mutually admiring friendship, with apparently a degree of mutual carousing involved as well. Wanting a premiere for a joint recital with Bridgetower, Beethoven picked up the discarded finale of the A major sonata Opus 30, No. 1, and extracted some thematic and formal ideas from it with which to fashion the first two movements. Despite the haste, the results were historic.



George Bridgetower (1778-1860)

The whole of the sonata is splendid, but its legend rests on the breathtaking first movement. There is a kind of improvisatory excitement and immediacy about this music, and a breadth and variety of ideas that surprise and dazzle the listener at every turn. At the same time it is an exercise in sustained intensity of which few composers other than Beethoven have been capable—which is to say, it is in the category of works like the *Waldstein* and *Appassionata* piano sonatas.

In a subtitle Beethoven noted that the sonata was written in a style "like that of a concerto." It begins *Adagio sostenuto* with an impassioned and virile violin solo in A major, sweeping across the strings in multiple stops. The piano answers the violin with a pensively ambiguous and minorish phrase, setting up an essential counterforce. Then the *Presto* breaks out in A minor with a seething dynamism that never flags, though for contrast there is a meltingly lovely second theme. The development manages to ratchet the excitement even higher as it rages through keys and brilliant figures. Near the end there is a quiet *Adagio* moment that will be echoed in the next movements.

Next comes a set of decorative variations on a gently flowing theme. Trills near its end are one of the main ideas to be developed, subsumed into florid figuration. The tone of the variations seems to shift slowly from playful to more serious, the final one quietly reflective. The sonata-form finale is a wild 6/8 tarantella in A major, in which the driving intensity of the first movement is transformed into a delirious romp. As in the first movement there is a suddenly slow and lyrical second theme and a retrospective moment near the end—though in practice, these were ideas on which the preceding movements were built.



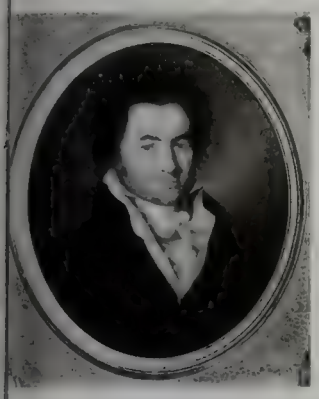
Rodolphe Kreutzer (1766-1831), the dedicatee of Beethoven's Opus 47

Beethoven's affection for George Bridgetower is reflected in a joking inscription in improvised Italian he scrawled on the manuscript, perhaps during an evening of carousing. Roughly translated: "Mulattic sonata written for the mulatto Brischdauer, a complete loon and mulattic composer." Bridgetower seems to have been a great violinist and a brash and lusty personality, and so was his sonata. Who knows if Beethoven was galvanized by some fanciful response to the violinist's African heritage. Meanwhile, if Beethoven's music as a whole incomparably covers the range of human feeling, one feeling he usually left out was the sexual. He was powerfully drawn to women but at the same time prudish in his ideals. He did not consider the erotic a proper subject for art, and criticized Mozart for the sexy plots of his comic operas. Perhaps the *Kreutzer* is the exception to Beethoven's rule.

In the end Beethoven and Bridgetower broke up as friends, as it happened because of an argument over a woman. So the dedication went to another admired violinist, Rodolphe Kreutzer, who in fact had no use for Beethoven's music and apparently never performed the work that made his name immortal.
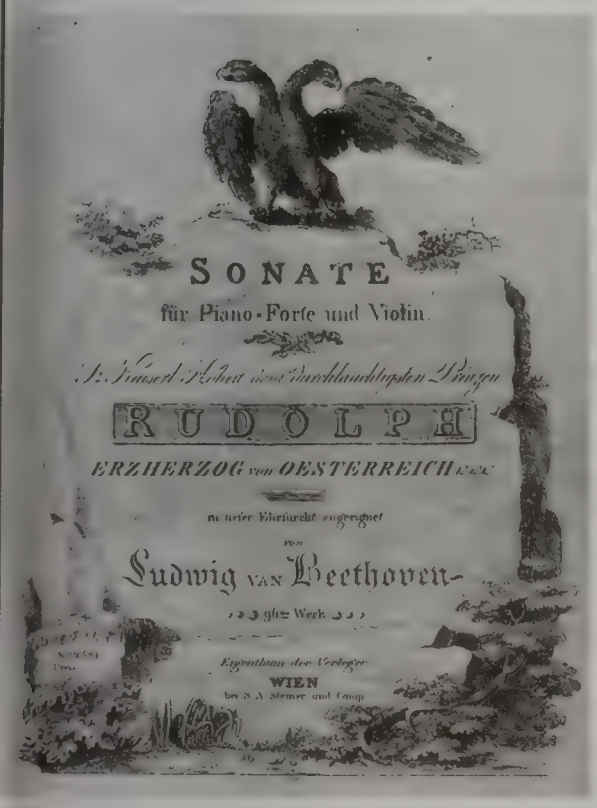
SONATA NO. 10 IN G FOR VIOLIN AND PIANO, OPUS 96

Written in 1812, some eight years after his previous one, Beethoven's last violin sonata is not his grandest or most exciting, may actually be technically his easiest to play, but it is surely his greatest. Here the qualities of the late music are on display: the subtlety of effect, the ability to turn suddenly from one idea to another with a mysterious purposefulness, the long-suspended harmonic periods, the melodic beauty, the deep-lying thematic integration, and a sometimes child-like simplicity that he somehow renders touching and unforgettable.



The sonata is dedicated to Beethoven's student and greatest champion, the Archduke Rudolph, and also inspired by the presence in Vienna of another French violinist, Pierre Rode. Beethoven's affection for Rudolph surely colored the music; at the same time, he tailored the piece to Rode's style and taste. The two men gave the sonata its premiere.

The G major begins with a little violin fillip of indefinite meter and tonality like a birdcall, introducing a movement of heart-filling warmth and charm conjuring the outdoors—reverie, birds, delicious summer breezes. (Nature was Beethoven's cathedral.) Except for an occasional accent and crescendo, almost the whole of the first movement is marked *piano* or *pianissimo.* Meanwhile that little opening birdcall, and the breezes that follow it, will be abiding sources of material in the sonata, as will the opening trill. The second theme is a gentle dotted figure like a distant horncall. Another idea that steals in later in the exposition is a poignant intrusion of notes borrowed from the minor, especially the flattened sixth degree—and especially E-flat, the flatted sixth of G major, which will play a substantial role in the sonata both as a note (sometimes expressed as D-sharp) and as a key. Thus the surprising and dreamlike appearances of E-flat major in the recapitulation.



Title page of the original edition of Beethoven's Opus 96

The forms in the piece are on the whole simple and regular, so the E-flat major second-movement *Adagio espressivo* is in a straightforward ABA layout, the main theme one of Beethoven's late long-breathed lyrics, the middle section a kind of blissful trance. The movement segues directly into a rough and ironic G minor scherzo with jolting offbeat accents; its Trio in E-flat major has the lilt of a folk dance, say a German *Ländler.*

Another kind of folkish simplicity is the basis of the finale, marked *Poco Allegretto.* Its main theme is in the style of a little dance tune from a comic opera. The movement is continuous, the sections contrasting but flowing together, so it is not all that obvious that we are hearing a theme and six variations—with a couple of interludes, one being a recall of the main theme in E-flat, the other a bit of chromatic fugue whose apparently out-of-nowhere subject is actually a stretching out of the opening theme. After a return of the jaunty main tune in the right key, the coda gives us a bracing gust of wind, a warm reminiscence of the theme, and a jolly burst of final chords.

All that is to say that the audible effect of the finale is less the official form, theme and variations, than of a stream of consciousness. That in turn stands for much of the late music: the old forms still functioning but sunk beneath the surface, a few seminal motifs growing into a proliferation of melody, everything with an effect of

transcendent, rhapsodic freedom. It was the inner world of an aging and ill composer who could no longer hear anything but what sang in his head, but who well remembered the sounds of nature, and the feelings of exaltation and of love human and divine that he found there. These are things that perhaps only an artist old and wise, who has done much and suffered much, can fully understand. As a supreme artist, Beethoven knew how to turn those sublimities into sound with what seems the most artless of means. By that point the musical world called him half crazy, uselessly deaf, and creatively finished. Perhaps for a while Beethoven suspected the same. But before him lay glories including the *Missa Solemnis*, the Ninth Symphony, and the uncanny late string quartets.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.

Guest Artists

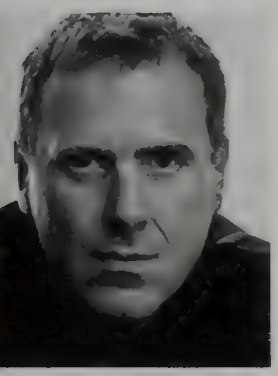
Christian Tetzlaff



Named *Musical America*'s "Instrumentalist of the Year" in 2005, Christian Tetzlaff is internationally recognized as one of the most important violinists of his generation; he performs and records a broad spectrum of repertoire, ranging from Bach to 19th-century masterpieces, and from 20th-century concertos to world premieres of contemporary works. Also dedicated to chamber music, he collaborates frequently with such distinguished artists as Leif Ove Andsnes, Lars Vogt, Alexander Lonquich, and Tabea Zimmermann, and he is the founder of the Tetzlaff Quartet, which he formed in 1994 with violinist Elisabeth Kufferath, violist Hanna Weinmeister, and his sister, cellist Tanja Tetzlaff. Born in Hamburg in 1966 to a musical family, Christian Tetzlaff began playing violin and piano at age six, but pursued a regular academic education while continuing his musical studies; he began intensive study of the violin only at fourteen, when he made his debut with the Beethoven concerto. His teacher at the conservatory in Lübeck, Uwe-Martin Haiberg, placed equal stress on interpretation and technique. Mr. Tetzlaff came to the United States during the 1985-86 academic year to work with Walter Levine at the University of Cincinnati College-Conservatory of Music, and also spent two summers at Vermont's Marlboro Music Festival. In demand as a soloist with many of the world's leading ensembles and conductors, he has performed with the orchestras of Chicago, Cleveland, Boston, Philadelphia, New York (both the Philharmonic and the Metropolitan Opera Orchestra), San Francisco, Los Angeles, and Toronto, among many others, and also appears regularly in recital, as well as with major orchestras in Berlin, Vienna, London, Paris, and Amsterdam. Highlights of 2008-09 include appearances with the Metropolitan Opera Orchestra and James Levine at Carnegie Hall, with the Cleveland and Philadelphia orchestras, New York Philharmonic, Cincinnati and Houston symphonies, and Toronto Symphony (the North American premiere of Mark-Anthony Turnage's Violin Concerto *Mambo, Blues and Tarantella*, written for Mr. Tetzlaff and premiered with the London Philharmonic in September 2008). In North America he plays all-Bach recitals and appears in duo-recitals with Leif Ove Andsnes, and with the Tetzlaff Quartet. Mr. Tetzlaff's recordings for Virgin Classics

include concertos ranging from Haydn to Bartók; 20th-century sonatas by Janáček, Debussy, Ravel, and Nielsen with Leif Ove Andsnes; the complete works for violin and orchestra of Jean Sibelius, which won the prestigious Diapason d'Or; a Grammy-nominated album of Bartók's violin sonatas 1 and 2 (with Mr. Andsnes) and Sonata for Solo Violin; and the concertos of Brahms and Joachim. He has also recorded the Brahms violin sonatas with Lars Vogt for EMI; Tchaikovsky's Violin Concerto for PentaTone Classics; Beethoven's Violin Concerto for Arte Nova, and Bach's sonatas and partitas for solo violin on the Musical Heritage and Haenssler labels. Christian Tetzlaff makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their three children. He currently performs on a violin made by the German violin maker, Peter Greiner, modeled after a Guarneri del Gesù. Also at Tanglewood this summer, on Sunday afternoon, July 5, he performs the Brahms Violin Concerto with James Levine and the Boston Symphony Orchestra.

Alexander Lonquich



Born in Trier, Germany, pianist Alexander Lonquich studied with Astrid Schmidt-Neuhaus, Paul Badura-Skoda, Andreji Jasinski, and Ilonka Deckers. His international career began when he won first prize at the International Piano Competition "Antonio Casagrande" in Terni, Italy, at the age of sixteen. Mr. Lonquich performs in Japan, the United States, and Australia, as well as at such important European music centers and festivals as the Salzburg Festival, "Mozartwoche Salzburg," Piano-Festival Ruhr, Schleswig-Holstein Festival, Lucerne Festival, Cheltenham Festival, Edinburgh Festival, Kissinger Sommer, Schubertiade Schwarzenberg, Lockenhaus, and the Beethoven festivals in Bonn and Warsaw, among others. He has performed under the baton of such conductors as Claudio Abbado, Yuri Bashmet, Hans Graf, Heinz Holliger, Ton Koopman, Emmanuel Krivine, Mark Minkowski, Kurt Sanderling, and Sándor Végh, and regularly appears with the Camerata Salzburg, the Mahler Chamber Orchestra, the Orchestra da Camera di Mantova, Münchener Kammerorchester, the Basel Chamber Orchestra, the Deutsche Kammerphilharmonie Bremen, the Stuttgart Chamber Orchestra, the Frankfurt Radio Symphony Orchestra (hr-Sinfonieorchester), and others. He has also appeared as soloist with the Vienna Philharmonic, the Royal Philharmonic Orchestra, the Tonhalle Orchestra Zurich, Orchestre Philharmonique du Luxembourg, and the Düsseldorf Symphonic Orchestra. Alexander Lonquich is deeply committed to chamber music; his chamber partners include Renaud and Gautier Capuçons, Veronika Hagen, Heinz Holliger, Steven Isserlis, Leonidas Kavakos, Isabelle van Keulen, Sabine Meyer, Heinrich Schiff, Christian Tetzlaff, the Auryn Quartet, and Ruth Ziesak. Mr. Lonquich's recordings of Mozart and Schubert for EMI have been awarded such prizes as the Diapason d'Or in France, Premio Abbiati in Italy, and Premio Edison in Holland. A solo disc of French music entitled "Plainte Calme" on ECM Records was released in September 2004 to international acclaim. Highlights of recent seasons include concerts as soloist with the Vienna Philharmonic and Royal Philharmonic Orchestra, and appearances as soloist/conductor with the hr-Sinfonieorchester and the Slovenian Philharmonic, as well as solo recitals throughout Europe and a series of concerts in New York.

2009 Tanglewood

SEIJI OZAWA HALL

Tuesday, July 14, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

LE CONCERT DES NATIONS
JORDI SAVALL, director

LES GOÛTS RÉUNIS, 1670–1780

LULLY

Suite from "Le Bourgeois Gentilhomme" (1670)
Marche pour la Cérémonie des Turcs
1r Air des Espagnols—2n Air des Espagnols
Gavotte—Canarie
L'Entrée des Scaramouches
Chaconne des Scaramouches

BIBER

Battalia à 10 (1673)
Das liederliche Schwärmen, Mars, die Schlacht, undt
Lamento der Verwundten, mit Arien imitirt und Baccho dedieirt
Sonata
Die liederliche Gesellschaft von allerley Humor
Presto—Der Mars—Presto
Aria: Die Schlacht
Lamento der Verwundten Musquetirer

CORELLI

Concerto IV in Re maggiore (1712)
Adagio—Allegro
Adagio—Vivace
Allegro—Allegro

{ I n t e r m i s s i o n }

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AVISON	**Concerto IX in Seven Parts, done from the Harpsichord Lessons by Domenico Scarlatti (1744)** Largo—Con spirito—Siciliana—Allegro
RODRÍGUEZ DE HITA	**"Música sinfonica para los ministriles" (1751)** Despacio cantable—Andante—Pastoral—Allegro
BOCCHERINI	**"La musica notturna di Madrid" (1780)** Le campane di l'Ave Maria—Il tamburo dei soldati Minuetto dei ciechi "con mala grazia" Il Rosario: Largo assai—Allegro—Largo come prima Passa calle: Allegro vivo—Il tamburo Ritirata: Maestoso

NOTES ON THE PROGRAM

Tastes of the Musical "Galant" from Lully to Boccherini

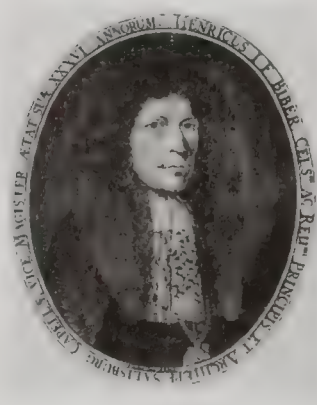
Les goûts réunis—"the tastes united," the theme of tonight's program—appeared first as the title of François Couperin's second collection of chamber music, published in 1724, in which Couperin strove to combine the best elements of the French and Italian musical styles of his time. The final piece in the volume—an Italian-style trio sonata entitled *Le Parnasse, ou l'Apothéose de Corelli*—memorialized the Italian composer-virtuoso whose archetypal sonatas and concertos all Europe strove to imitate.

This joining of musical tastes was a central ideal of the *galant* musical style of the eighteenth century. The connotations of the term "*galant*" were manifold, from "chivalrous" to "elegant" and even "sexy." (*Fêtes galantes*, scenes of lovers engaging in idle pleasantries, were a favorite subject of contemporary art.) In music, *galant* style privileged the whims and impressions of the ear over the compositional rules of the past. Daniel Heartz (*Music in European Capitals*, 2003) has pointed out parallels between the *galant* style and the rococo style of visual art: just as the rococo reacted against the "classical" strictness of Louis XIV's reign (1661-1715), emphasizing elegance, grace, lightness, and color on a small scale, *galant* music was lighter and less contrapuntally complex than the "learned" music of previous generations. This freer style opened the way not only to a blending of national "tastes," but also to music that took sound itself as its subject, imitating the sounds of the street, the battlefield, and everyday life. Tonight's program, spanning from the 1670s to the 1770s, brings together music from all over Europe in a sampler of the many tastes of the *galant*.

We begin during the reign of Louis XIV, with his most preeminent court composer. **Jean-Baptiste Lully** (1632-1687), though born Giovanni Battista Lulli in Florence, was the creator of a genre of musical theater that was quintessentially French: the *tragédie en musique*, with libretti by Philippe Quinault. These epic works were the opposite of *galant*, with their mythic-heroic themes, grandiose scaling, and carefully choreographed homages to the Sun King. In 1664, however, Lully began a collaboration with Molière that produced theatrical music of a more lighthearted ilk. Lully's music for *Le Bourgeois Gentilhomme* (1670) was not a setting of Molière's comedy to music, but rather a series of picturesque *entrées* or *tableaux*: most remain separate



from the action of the plot, though some complement it (like the buoyant *gavotte* of the tailors' apprentices who re-dress the hero, M. Jourdain, in the clothes of a nobleman). Several of these are nationally themed, giving an impression of musical sounds of nations beyond France, while remaining firmly grounded in French musical practice. The raucous *Marche pour la Cérémonie des Turcs*—perhaps Lully's best known single movement—became a model of the strident, percussive "Turkish" musical style that gained popularity in the following century. Two *Airs des Espagnols*, danced by two Spaniards who sing in their native language of the trials of love, borrow the triple meter and off-beat entrances of Spanish *zarabandas*. Finally, the *Chaconne des Scaramouches*—in contrast to the lofty *chaconnes* and *passecailles* that crown many a *tragédie lyrique*—is Lully's impression of the lighter, freer Italian *ciaccona* long associated with the *commedia dell'arte*.



Meanwhile, on the other side of Europe, the renowned violin virtuoso **Heinrich Ignaz Franz von Biber** (1644-1704) was writing a different kind of music for a different kind of court. In his more than thirty years as violinist and *Capellmeister* at the archiepiscopal court of Salzburg, he produced a staggering variety of compositions, including his famous violin sonatas in *scordatura*, grandiose sacred works for four to fifty-three voices, and pictorial compositions imitating birds, bells, night watchmen's calls, and peasants on their way to church. His *Battalia* à 10 (1673) belongs to a longstanding tradition of pieces that mimic the sounds of battle, from Janequin's *La Guerre* (1528) to Monteverdi's *Madrigali guerrieri* (1638) and the organ *batallas* of Iberia. Like these, Biber's *Battalia* makes extensive use of what Monteverdi had called the *stile concitato* ("agitated style"), characterized by rapid repeated notes and trumpet-like harmonies. *Die liederliche Gesellschaft von allerley Humor* ("dissolute company



of humors of all kinds") is one of the most astonishing movements in Baroque music: each instrument plays a different tune, all in mismatching keys and rhythms, representing the utter cacophony of the soldiers' drunken singing. In *Der Mars* ("the march"), one violin and one violone imitate the sounds of fife and drum; the two surrounding *Presto* movements recreate the training of the infantry (duple meter) and cavalry (triple meter). During the actual engagement (*Die Schlacht*), the violones snap their strings against the soundboard (so-called "Bartók pizzicato") to imitate artillery fire—"and loud!," Biber directs. Yet for all his clever sound effects, Biber is not insensitive to the tragedies of war: his musical battle concludes not with a triumphant march but with a plaintive "lament for the wounded musketeers," in which the repeated notes of the *concitato* style are transformed into the sobs and sighs of the survivors.

The next two works on tonight's program are Italian-style *concerti grossi*, contrasting a small group of soloists (*concertino*, usually two violins and cello) with the sound of the full orchestra (*ripieno*). Through much of the eighteenth century, Italian music was held up as a standard of excellence for serious music throughout Europe; and most composers who imitated Italian music were imitating the Roman violin virtuoso **Arcangelo Corelli** (1653-1713). After retiring in 1708 from a brilliant performing career, Corelli began to busy himself with the composition of concerti; his twelve *concerti grossi* of Opus 6 (1714) were considered the archetypal models of the genre even in his day, spawning numerous similar publications in the generations following, both in Italy and abroad. The clearest alternation between *ripieno* and *concerto* can be heard in the central *Vivace* and the final *Allegro*, which borrow the rhythms of the minuet and gigue.



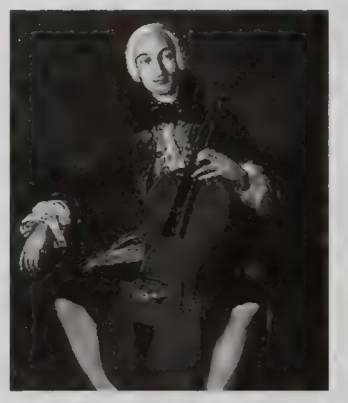
Even as far away as England, the Corellian *concerto grosso*—also called the "grand concerto"—quickly became the most popular genre of orchestral music. It found one of its most prolific composers outside of Italy in **Charles Avison** (1709-1770), who published over sixty grand concertos in his lifetime. The *Concerto IX in Seven Parts* is from Avison's *Twelve Concertos... Done from the Harpsichord Lessons of Domenico Scarlatti* (1744), a collection that capitalized both on the grand concerto and on another Italian musical sensation that was sweeping England at that time. The incredible popularity in England of Scarlatti's keyboard music led Charles Burney (*A General History of Music*, 1776-89) to write of a "Scarlatti sect" who played almost nothing else. The two fast movements of the present concerto (*Con spirito* and *Allegro*) are arranged from sonatas by Scarlatti; Avison may have composed the *Largo* and *Siciliana* to go with them, or they may be based on works by Scarlatti that no longer survive.



National Spanish styles and pan-European *galant* styles coexist in the work of **Antonio Rodríguez de Hita** (1724-1787), *maestro di capilla* at the cathedral in Palencia (1744-1765) and at the Monasterio de la Encarnación in Madrid (1765-1787). He is best-known as a composer of *zarzuelas*, humorous musical dramas that combined sung and spoken text, and is credited with reintroducing nationalistic, specifically Spanish elements into that genre (*Diccionario de la zarzuela*, 2003). His sacred and instrumental music from the Palencia period, however, are purely in the popular *galant* styles of his time, imported from Italy and Vienna; sacred music, both in Latin and the vernacular, makes up by far the bulk of his output. The four pieces on tonight's program are taken from his *Escala diatónico-cromático-enarmónica*

(1751), a collection of seventy-seven individual movements, for three to five instruments, for use by the cathedral's *ministriles* (i.e., players of wind instruments) "as processionals or other interludes" (*en las funciones de Procesiones y de otros intermedios*). The three-part works—to which tonight's pieces belong—are scored for two treble instruments and one bass instrument in the manner of the Italian trio sonata. True to the liberal attitude toward dissonance treatment outlined in his *Diapasón instructivo* (1757), Rodríguez frequently introduces his own harmonic idiosyncrasies, such as sudden dissonances or switches to unison texture (both of which abound in the *Pastoral*). Originally intended for the oboes and bassoons of the cathedral's wind band, the parts are taken by strings in tonight's performance.

Though **Luigi Boccherini** (1743-1805) spent more than half of his life in Spain, very few of his musical works are in specifically Spanish styles. Those that are seamlessly weave local musical influences together with the *galant* style, in a manner that Elisabeth Le Guin (*Boccherini's Body*, 2006) has likened to the formation of a musical pidgin. Among these is the evocative Quintettino in C major, Opus 30, No. 6, subtitled *La musica notturna della strade di Madrid* ("night music of the streets of Madrid"). Composed during Boccherini's most productive period in Spain, while serving as *compositore e virtuoso di camera* to the Infante Don Luis Borbón y Farnesio (1727-1785), *La musica notturna* hearkens back to the extravagant programmatic music of Biber's era. As in Biber, tunefulness sometimes give way to sheer mimesis: the piece opens with pizzicato open fifths imitating the ringing of the evening *Angelus*, followed by strident string tremolos representing the distant drums of soldiers beating the retreat. In the lurching *Minuetto dei ciechi* ("minuet of the blind [beggars],"), the



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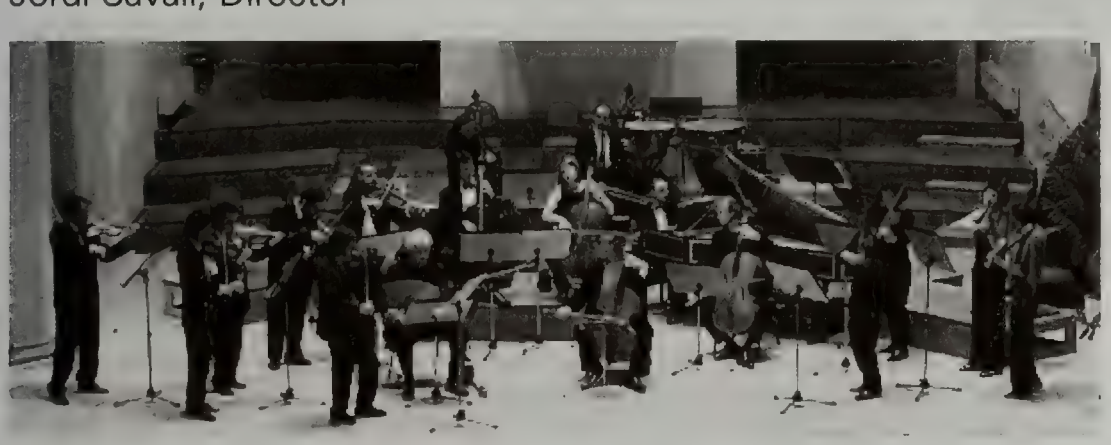
cellists are to hold their instruments on their laps and strum them "as one plays a guitar," giving even the performers a chance to "act out" the scene created by the music. Some of Boccherini's most beautiful cello writing can be found in the central movement, *Il Rosario*, depicting the locals' chanting of the Rosary: first a plaintive tune in the treble register accompanied in parallel thirds by the first violin, then a florid bass line "on the third string, in imitation of the bassoon." Yet 18th-century *galanterie* resurfaces in the final *Ritirata*, a cheerful march to the accompaniment of tremolo drum rolls, whose long final decrescendo imitates the gradual retreat of the garrison for the night. Boccherini had been reluctant to publish this work, fearing its more Spanish elements would be "totally useless and even ridiculous outside Spain," as he wrote to his publisher in 1797. Despite this, *La musica notturna* has become one of Boccherini's best-loved and most famous compositions—and, like the famous E major minuet of *Ladykillers* (1955) fame, has even had its turn on the silver screen (*Master and Commander: The Far Side of the World*, 2003).

ESTHER CRISCUOLA DE LAIX

Esther Criscuola de Laix is a doctoral candidate in musicology at the University of California, Berkeley, specializing in music of the sixteenth and seventeenth centuries.

Guest Artists

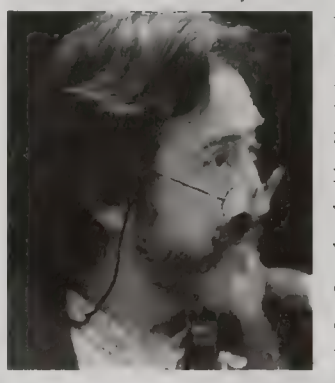
Le Concert des Nations
Jordi Savall, Director



Taking its inspiration from *Les Nations*, a work by François Couperin symbolizing the coming together of musical tastes and heralding a "European artistic space" which, far from being a recent invention, bears all the hallmarks of the Age of Enlightenment, Le Concert des Nations, the newest of the ensembles directed by Jordi Savall, was founded in 1989. Created during the preparation of the *Canticum Beatae Virgine* by Charpentier, this group arose out of the need for an orchestra of period instruments that could play the orchestral and symphonic repertoire from the Baroque to the Romantic periods (1600-1850). Le Concert des Nations is the first orchestra of its kind made up chiefly (although not exclusively) of musicians from Latin countries (Spain, Latin America, Italy, Portugal, France, etc.), all of whom are outstanding specialists in performance using period instruments. The impact of the ensemble's recordings and concerts given in the major cities and music festivals over the last fifteen years has established its reputation as one of the best original instrument orchestras performing today, with a broad and varied repertoire that ranges from the earliest music to be

composed for orchestra (L'Orchestre de Louis XIII, 1600-1650) to the masterpieces of the Romantic period, including the key Baroque and Classical composers. Le Concert des Nations' desire to increase audiences' familiarity with a wide historical repertoire of exceptional quality through rigorous and, at the same time, revitalizing performances was apparent from their earliest recordings of music by Charpentier, J.S. Bach, Haydn, Mozart, Handel, Marais, Arriaga, Beethoven, Purcell, and Dumanoir. The ensemble's most recent productions include works by Lully, Biber, J.S. Bach, and Vivaldi, released under Jordi Savall's exclusive, award-winning record label, Alia Vox. The work of Jordi Savall, Le Concert des Nations, Hespèrion XXI, and La Capealla Reial de Catalunya is supported in North America by The Society of Friends of Hespèrion XXI.

Jordi Savall



An exceptional figure in today's music world, Jordi Savall has for more than thirty years been devoted to the rediscovery and performance of neglected musical treasures as a soloist and director of his three ensembles. He has restored an essential repertoire to all those with ears to hear it. Through three ensembles—Hespèrion XXI, La Capella Reial de Catalunya, and Le Concert des Nations, all founded together with Montserrat Figueras—Jordi Savall has explored and fashioned a universe of emotions and beauty, presenting it to audiences everywhere and to millions of music lovers, and thus bringing recognition to the viola da gamba and to music from here and elsewhere that had fallen into oblivion, all of which has earned him a place as one of the foremost champions of early music. Mr. Savall is one of the most multifariously gifted musicians of his generation; his career as a concert performer, teacher, researcher, and creator of new projects, both musical and cultural, makes him one of the principal architects of the current revaluation of historical music. With his key contribution to Alain Corneau's film *Tous les Matins du Monde* (winner of a *César* best-soundtrack award), his busy concert life (more than 140 concerts a year) and recording schedule (six recordings a year), and with the creation of his own record label Alia Vox, he continues to demonstrate that early music does not have to be elitist: it can arouse interest in everyone, its audience being ever younger and ever stronger in numbers. Mr. Savall has recorded more than 170 compact discs and has won many awards; most recently his two-disc "Don Quijote de la Mancha, Romances y Músicas" won him a prize in the "early music" category, and was also selected as "2006 Record of the Year" by *Gramophone* magazine. It was also among the five nominees in its category for the 2006 Grammy Awards in Los Angeles. Jordi Savall was appointed Intercultural Ambassador as part of the European Year of Intercultural Dialogue 2008, which had as its slogan "Together in diversity," as well as an "Artist for Peace" in the Good Will Ambassador's program of UNESCO. Most recently he was awarded the Georg Friedrich Handel Prize by the composer's native city of Halle.

Enrico Onofri



Enrico Onofri was born in Ravenna, Italy. While still a student he was invited by Jordi Savall to be concertmaster of La Capella Reial, and also performed with such ensembles as Concentus Musicus Wien, Ensemble Mosaïques, and Concerto Italiano. He has been concertmaster and solo violinist of Il Giardino Armonico since 1987. Since 2002 Mr. Onofri has also appeared with great success as a conductor, receiving invitations from orchestras and festivals throughout Europe and in Japan. In 2005 he became principal conductor of Divino Sospiro (the resident Baroque orchestra at CCB in Lisbon). In 2000 he founded the chamber ensemble Imaginarium. Mr. Onofri has performed in the world's foremost concert halls alongside such artists as Nikolaus Harnoncourt, Gustav Leonhardt, Christoph Coin, Cecilia Bartoli, and the Labèques. Many titles in his extensive discography—on Teldec, Decca, Naive, Zig Zag, Winter & Winter, and Opus 111, among other labels—have received the most prestigious international prizes. Since 2000 he has taught Baroque violin and Baroque performing practice at the Conservatorio Bellini in Palermo. He is regularly invited to give master classes in Italy and elsewhere in Europe.

Le Concert des Nations

Enrico Onofri, *violin concertino*
Mauro Lopes, *violin II*
Santiago Aubert, Lorenzo Colitto, Isabel Serrano, *violin*
Laura Johnson, *violin and viola*
Angelo Bartoletti, Giovanni De Rosa, *viola da braccio*
Jordi Savall, *viola da gamba*
Balázs Máté, Antoine Ladrette, *violoncello*
Xavier Puertas, *violone*
Enrique Solinis, *guitar and theorbo*
Michael Berhringer, *harpsichord*
Marc Clos, *percussion*

Stu Rosner



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Florence Gould Auditorium, Seiji Ozawa Hall

LE CONCERT DES NATIONS
JORDI SAVALL, director
F. MURRAY ABRAHAM, narrator

POETRY AND MUSIC IN DIALOG
Stage Music in the Plays of Shakespeare

JOHNSON — Jacobean Masque & Stage Music (1600-1612): "The Winter's Tale" and "Macbeth"

Text: *The Winter's Tale,* Act IV, scene i
The Nobleman: Courant
The Satyrs' Dance
Volta
Text: *Macbeth,* Act III, scene v
The Pilgrim's Dance: Galliard
An Scottish Dance
The Witches' Dance

LOCKE — Music for "The Tempest" (1674)

Text: *The Tempest,* Act I, scene ii
Introduction—Galliard
Gavot—Saraband
Lilk
Text: *The Tempest,* Act II, scene ii & Act III, scene ii
Curtain Tune
Rustick Air
Text: *The Tempest,* Act III, scene iii & Act V, scene i
Minoit—Corant
A Martial Jigge
The Conclusion: A Canon 4 in 2

{ I n t e r m i s s i o n }

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

PURCELL

The Fairy Queen (1692), music for
"A Midsummer Night's Dream"

Text: *A Midsummer Night's Dream,* Act II, scene i
First Music: Prelude—Hornpipe
Second Music: Aire—Rondeau
Overture—First Act Tune: Jig
Text: *A Midsummer Night's Dream,* Act II, scene i
Fairies Dance—A Dance of the Followers of Night
Overture: Symphony while the swans came forward
Dance for the fairies—Dance for the green men
Dance for the Haymakers—Third Act Tune: Hornpipe
Text: *A Midsummer Night's Dream,* Act III, scene i
Fourth Act Tune: Air
Monkeys' Dance—Entry Dance—Aire
Text: *A Midsummer Night's Dream,* Act V, scene i
Chaconne: Dance for a Chinese man and woman

NOTES ON THE PROGRAM

Masques, Minoits, and Midsummer: Music for Shakespeare, 1611-1693

"If music be the food of love, play on." The famous first line of *Twelfth Night* belies the manifold uses of music and song in Shakespeare's plays. More than just the "food of love," music served as a restorer of order, a calmer of troubled spirits, a sublimation of spiritual torment, and an emanation of supernatural power. Songs abound in Shakespeare's plays, and run the gamut of human emotion from the desperate outpourings of Ophelia and Desdemona to the faerie incantations of Puck and Ariel—and uncountable "hey nonny nonnys" to boot. Nor is music limited to the vocal, for Shakespeare's stage directions include numerous cues for dances, fanfares, and masques. Tonight's program presents instrumental music for Shakespeare plays by three of the foremost court composers of the Jacobean and Restoration eras, the two golden ages of theater music in England. All three were active composers for the theater as well as for the court—though, as we shall see, the two worlds sometimes converged.



Different theatrical productions had different musical requirements. Some called for a song here, a dance there; others required two or more of elaborate musical scenes. Often several composers split the musical responsibilities among themselves. The resulting mixtures of music and spoken drama eventually came to be known as "operas" to the theatergoers of the Restoration (the term "semi-opera" was an invention of the 1720s). As odd as such a designation may seem to us in this post-*Don Giovanni,* post-*Madama Butterfly* era, it acknowledged the primacy of music in the 17th-century English theater—and the fact that many people went to the theater specifically to hear the music.

Robert Johnson (c.1583-1633), lutenist at the court of James I, was one of the foremost composers of music for the Jacobean masque. His main patron at court, Sir John Carey, was also that of the King's Men players, and helped start him in theatri-

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cal composition in about 1607. Between 1610 and 1612 he held a second court appointment with the musicians who served Prince Henry, James' eldest son, who died in 1612 at the age of eighteen. Over the course of his career he composed music for some fifteen masques and plays, along with a large number works for lute.

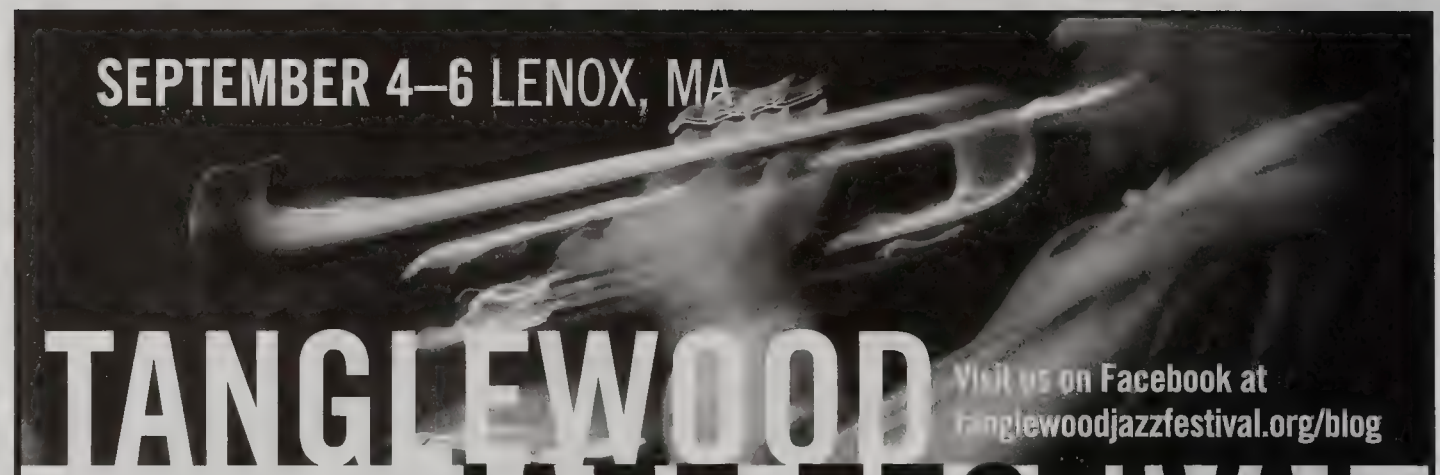
The Stuart-era masque combined music, dance, drama, and elaborate staging into extravagant royal entertainments, pooling the talents of the best composers, writers, and visual artists at court. They were staged once, and once only, in celebration of important state occasions—political promotions, courtly weddings, visits of dignitaries—or as entertainments at holiday seasons, especially Christmastime, Twelfth Night, and Shrovetide. One distinctive fingerprint of masques was a blurring of the boundaries between players and audience, between courtly reality and the mythic world of the stage. The noble patrons they honored often performed in them themselves, and in the final "measures" and "revels" at the end of the masque, the masquers invited members of the audience to join in dancing with them.

Shakespeare's *Winter's Tale* and Ben Jonson's masque *Oberon* both premiered in 1611. Though Jonson's masque featured the Fairy King made famous in *A Midsummer Night's Dream* (1593/94), it was not an adaptation of Shakespeare's play but an all-new masque text written to honor Prince Henry, who had been created Prince of Wales the previous year. Prince Henry, by all accounts an excellent dancer, played the part of Oberon—an apt tribute to his own new princely role. Since masque music was a collaborative effort involving many court musicians, Johnson's exact musical contribution to these three productions is unclear. In *Oberon*, for example, he seems to have been responsible for most of the instrumental dances and interludes, while the interspersed songs were composed by Alfonso Ferrabosco, music tutor to Prince Henry. Tonight's program offers a diverse sampling of Johnson's theatrical dances, running the gamut from the courtly grace of *The Nobleman* to earthier frolics for satyrs, witches, and Scots.

Matthew Locke (1621-1677) was the foremost English composer in the generation before Purcell, and a pioneer of Restoration-era dramatic music. In 1660, at the Restoration of the English monarchy in 1660, Charles II made Locke the composer-in-ordinary for his Private Musick at Whitehall; Locke also served as organist in the Catholic chapel of Charles's queen, Catherine of Braganza. Locke's compositions



for the theater had great influence on those of Purcell and other composers of the later Restoration era. His earliest contributions—mainly individual dances or songs performed alongside music by other composers' music—date from the 1650s and 1660s and are mostly lost; they included music for adapted versions of *Henry VIII* (1663) and *Macbeth* (1664). Locke's theatrical career reached its peak in the mid-1670s with his music for Elkanah Settle's *The Empress of Morocco* (1673), *The Tempest* (1674), and Thomas Shadwell's *Psyche* (1675). This version of *The Tempest,* adapted from Shakespeare by Sir William Davenant and John Dryden, had been performed without music in 1667 and published in 1667. The 1674 version, probably adapted by Shadwell, retained Ariel's songs as its musical core, but modified the plot somewhat to allow for the addition of two extra musical scenes on supernatural themes: a masque of demons to torment Caliban, and a final masque featuring Neptune and other sea deities, who calm the seas for the lovers' journey home. The songs and vocal music for the 1674 production were contributed by John Banister, Pelham Humfrey, and several other court musicians; Giovanni Battista Draghi composed dances, now lost; and Locke provided the introductory music and the "act music," instrumental interludes between acts. (The *Tempest* music attributed to Purcell is highly doubtful, and is probably a composite from the 1720s).



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with Kenny Barron and Mulgrew Miller

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Most of Locke's movements are in contemporary dance forms, though the juxtaposition of a "Corant" and a "Minoit" (minuet) with a galliard testifies to the contemporary debate between English and Continental styles—a debate in which Locke himself had participated with great relish. Locke's music is remarkable for its combination of daring harmonic language and rhythmic complexity; the triple-meter movements in particular (notably the Galliard, the Corant, and the Rustick Air) feature strong syncopations. The Lilk is a fiery hornpipe whose irregular seven-bar phrases terminate on the weak half of their final beat. (The term does not appear elsewhere, and any connection to the Frisian word "*lilk*," "angry," is unknown). The astonishing Curtain Tune (overture) stands alone in Restoration theater music for its sheer evocative power, moving through several dynamic levels ("soft," "lowder by degrees," "Violent") to depict the brewing of a storm at sea. Finally, the Canon 4 in 2 (that is, a double canon for four instruments, two playing one canon and two playing another) seems an oddly ominous conclusion to Shakespeare's comedy, owing its plentiful dissonant moments to its strict canonic form—yet perhaps it is the canonic form itself that represents the restored order of the comic ending.

In his own time, **Henry Purcell** (1659-1695) was hailed as the champion of a uniquely English style of opera, in which music was an adornment to the central spoken text of the drama—as opposed to Italian and French operas that were sung throughout. (As one journalist of the period wrote, "our English genius will not relish that perpetual singing.") Alongside his posts as court composer and organist, Purcell worked at London's Drury Lane Theatre from 1683 to his death, where he supplied incidental music for plays by Congreve, Dryden, Behn, and—of course—Shakespeare.



Purcell's theater music achieved vast popularity, and much of it was published posthumously for the benefit of skilled amateurs: the complete instrumental music in *A Collection of Ayres, Compos'd for the Theatre* (1697), and the best-loved songs in *Orpheus Britannicus* (1698).

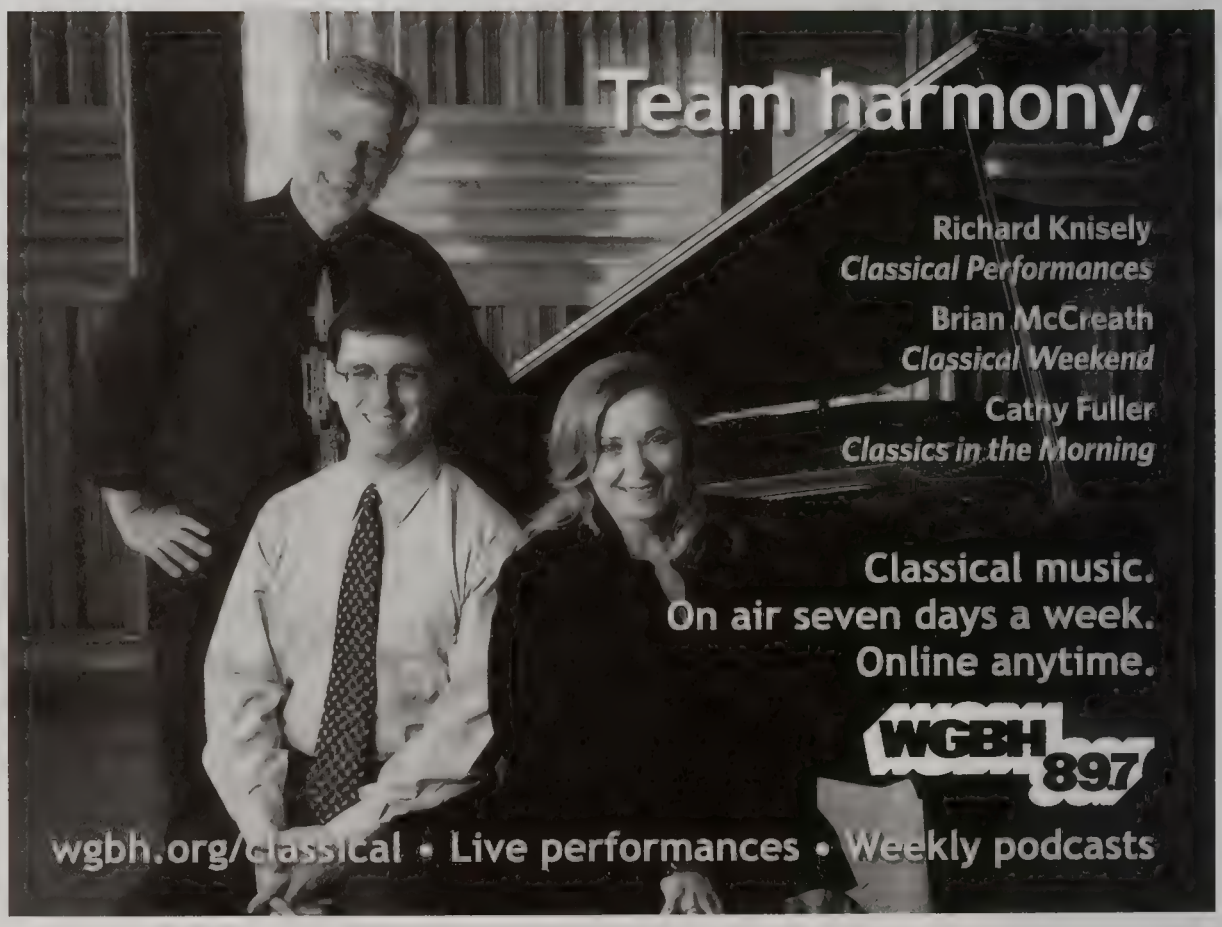
The Fairy Queen is one of Purcell's finest theatrical works, and by far the largest. Premiered in May 1692 and revived in 1693, it was a heavily adapted version of *A Midsummer Night's Dream*, though the adapter is unknown. Several scenes were cut or altered to make room for five elaborate masques that complement (if only tangentially) the action of the play: a comic interlude between the fairies and a stuttering, drunken poet (to amuse the Indian boy over whom Titania and Oberon have been quarreling); a masque of Night, Sleep, and their train (to lull Titania to sleep); a burlesque anti-masque of nymphs and haymakers (to entertain the donkey-headed Bottom at Titania's behest); a pageant of Phoebus and the Four Seasons (heralding the return of order after the human lovers are reunited and the fairy rulers reconciled); and, finally, a masque in a Chinese garden, complete with (culturally incongruous) cameos by Juno and Hymen, in which both fairies and mortals join to celebrate the triumph of true love.

Purcell's instrumental preludes, interludes, and dances frame these scenes and complement their mood. The First and Second Music were played as the audience arrived and took their places—so popular were Purcell's "operas" that people had to arrive quite early in order to get a seat (though stories are told of music lovers who arrived to hear the First and Second Music and then left). The "Act Tunes" were played as the curtain went down at the end of acts, and sometimes comment musically on the preceding action; the Third Act Tune, for example, is an exuberant hornpipe, well suited to the amorous hurly-burly between Titania and Bottom in the preceding act. It is the dance movements of *The Fairy Queen*, however, that contain some of Purcell's most colorful, character-filled music. In the third-act masque,

for example, the revels of the fairies are interrupted by the appearance of wild "green men" who dance a grotesque, dissonant dance of their own, while the Monkeys' Dance in the fifth-act Chinese masque recalls the graceful capers of these animals in period *chinoiserie* decoration. Even the strict double canon of the Dance of the Followers of Night—perhaps an homage to the concluding Canon in Locke's music for *The Tempest*—conveys an impression of soporific endlessness. The concluding Chaconne of the Chinese masquers, though it makes no attempt to sound "Chinese" or otherwise exotic, follows in a long tradition of theatrical chaconnes that celebrate happy endings.

ESTHER CRISCUOLA DE LAIX

Esther Criscuola de Laix is a doctoral candidate in musicology at the University of California, Berkeley, specializing in music of the sixteenth and seventeenth centuries.



Guest Artists

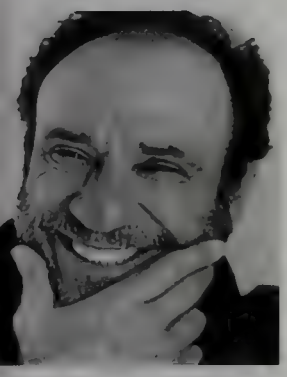
To read about **Le Concert des Nations**, see page 53.

For a biography of **Jordi Savall**, see page 54.

For a biography of **Enrico Onofri**, see page 55.

For a **Le Concert des Nations** roster, see page 55.

F. Murray Abraham



Award-winning actor F. Murray Abraham has also established a reputation for his powerful and sensitive work in the genre of spoken word with music. He has performed under the batons of some of the greatest conductors in America and Europe. He made his New York Philharmonic debut in May 2005 as the narrator of Stravinsky's *L'Histoire du soldat*, returning in June 2006 to narrate Copland's *Lincoln Portrait* and then again in December 2007 for a presentation of "Inside the Music" with Gerard McBurney featuring Shostakovich's Symphony No. 4. Mr. Abraham appeared in Detroit Symphony performances of *L'Histoire du soldat* in June 2007. He has appeared with the San Francisco Symphony and Michael Tilson Thomas, and performed Stravinsky's *Oedipus Rex* at the Ravinia Festival with James Levine and the Chicago Symphony Orchestra. In May 2008 he performed the *Genesis Suite* with Gerard Schwarz and the Seattle Symphony.

F. Murray Abraham has appeared in more than eighty films, including *Amadeus*, for which he received the Academy Award for Best Actor, as well as Golden Globe and L.A. Film Critics awards. His other films include Lina Wertmüller's *House of Geraniums* (with Sophia Loren); *The Bridge of San Luis Rey* (with Robert De Niro); *Where Love Begins* (with Virna Lisi); *The Name of the Rose* and Gus van Zant's *Finding Forrester*, both with Sean Connery; Brian De Palma's *Scarface* and *Bonfire of the Vanities*; *The Ritz*, and *Star Trek: Insurrection*. His television appearances have included Zanuck Productions' *Dead Lawyers, Noah's Ark, Dead Man's Walk, Largo Desolato, Season of Giants, Excellent Cadavers, Quiet Flows the Don, The Betrothed, Journey to the Center of the Earth*, and *Marco Polo*. A veteran of the theater stage, Mr. Abraham has appeared in more than ninety plays, among them Chekhov's *Uncle Vanya* (for which he received an Obie Award), *Trumbo, Standup Shakespeare*, the Italian tour of *Notturno pirandelliano* (with Michele Placido), Susan Stroman's *A Christmas Carol*, the musical *Triumph of Love* (alongside Betty Buckley), *A Month in the Country*, the title role in *Cyrano de Bergerac, The Seagull, Oedipus Rex, Creon, Angels in America* (both *Millennium Approaches* and *Perestroika*), *The Ride Down Mt. Morgan, Waiting for Godot, The Caretaker, The Ritz, Sexual Perversity in Chicago, Duck Variations, A Life in the Theatre*, and *Paper Doll*.

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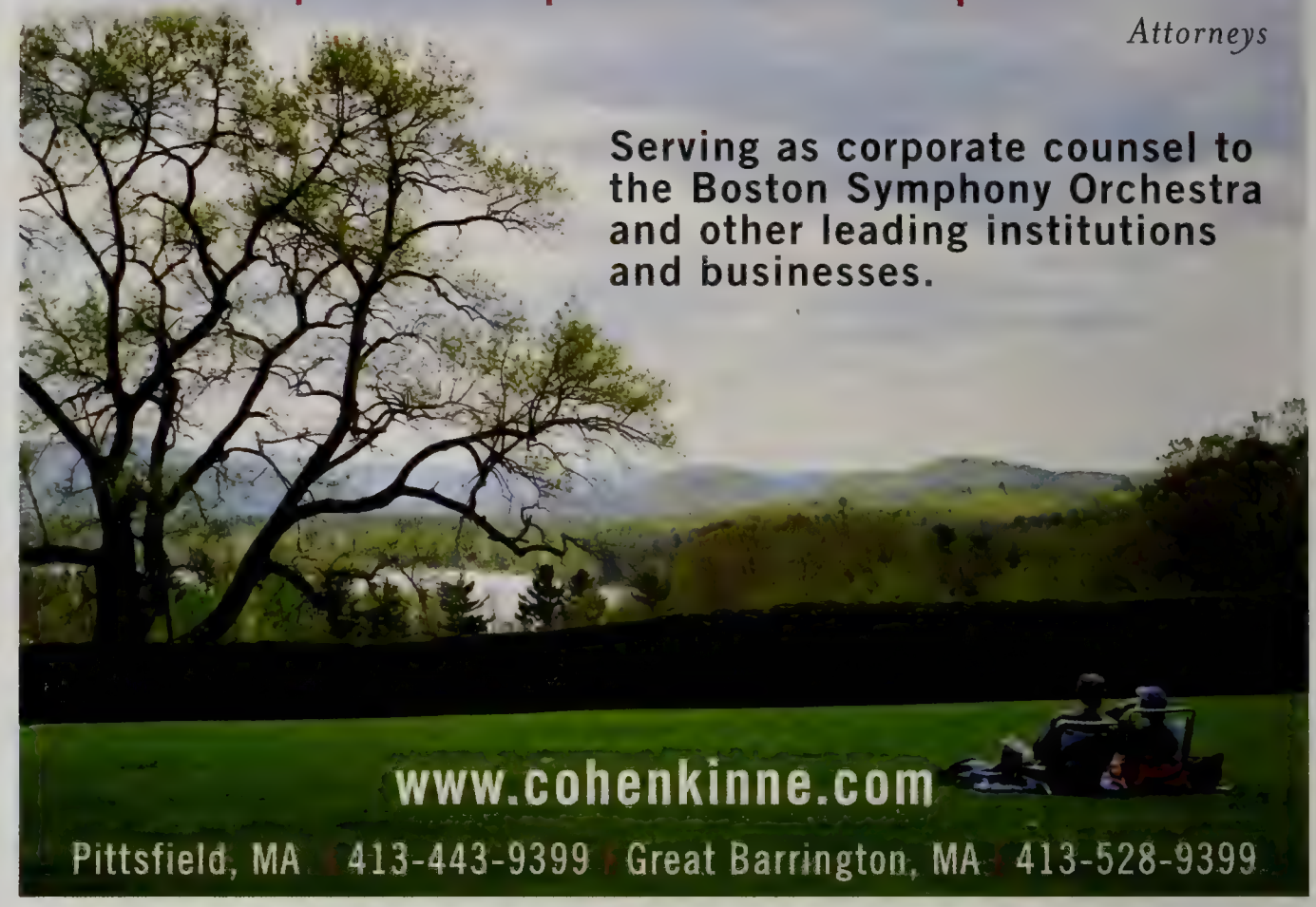
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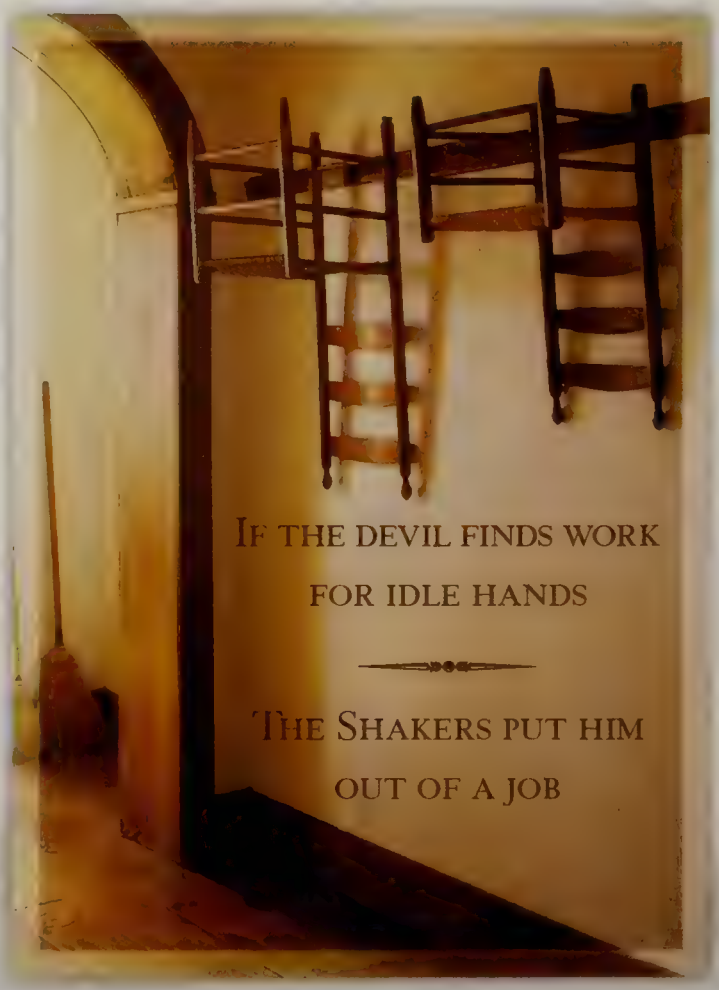
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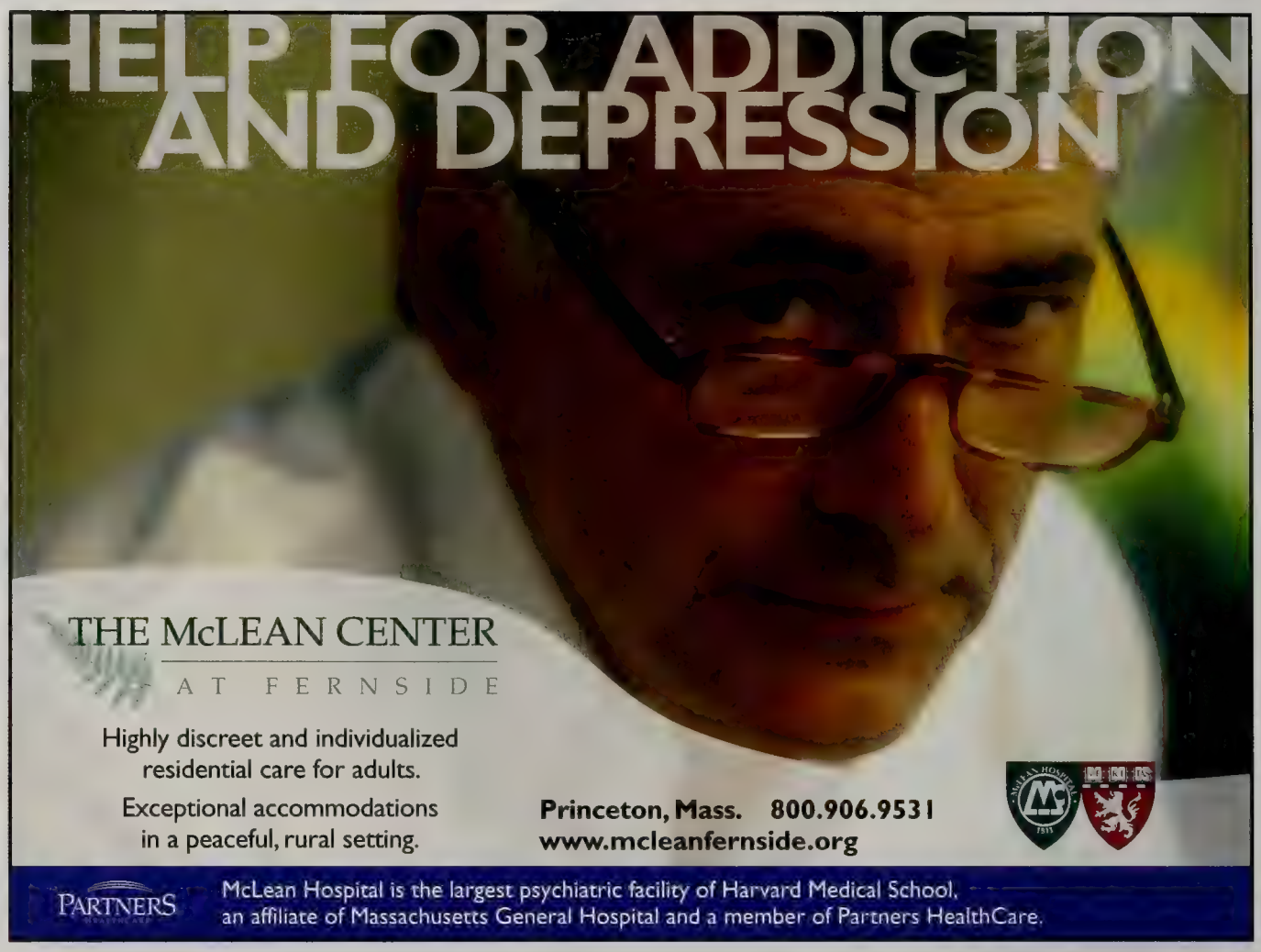
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July at Tanglewood

Thursday, July 2, 8pm
STEPHEN KOVACEVICH, piano
Music of Bach, Schumann, and Beethoven

Friday, July 3, 6pm (Prelude Concert)
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Friday, July 3, 8:30pm
Opening Night at Tanglewood
BSO—JAMES LEVINE, conductor
YEFIM BRONFMAN, piano
ALL-TCHAIKOVSKY PROGRAM
Symphony No. 6, *Pathétique*
Piano Concerto No. 1

Saturday, July 4, 7pm
Diana Krall

Sunday, July 5, 2:30 p.m. Shed
BSO—JAMES LEVINE, conductor
CHRISTIAN TETZLAFF, violin
STRAVINSKY *The Rite of Spring*
BRAHMS Violin Concerto

Sunday, July 5, 8pm
Tuesday, July 7, 8pm
Thursday, July 9, 8pm
CHRISTIAN TETZLAFF, violin
ALEXANDER LONQUICH, piano
The complete Beethoven sonatas for violin and piano (in three programs)

Friday, July 10, 6pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, July 10, 8:30pm
BSO—HERBERT BLOMSTEDT, conductor
EMANUEL AX, piano
NIELSEN *Helios* Overture
BEETHOVEN Piano Concerto No. 4
BRAHMS Symphony No. 4

Saturday, July 11, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 12

Saturday, July 11, 8:30pm
TMC ORCHESTRA—JAMES LEVINE, conductor
JAMES MORRIS, bass-baritone (Hans Sachs)
JOHAN BOTHA, tenor (Walther von Stolzing)
HEI-KYUNG HONG, soprano (Eva)
MARIA ZIFCHAK, mezzo-soprano (Magdalene)
MATTHEW POLENZANI, tenor (David)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WAGNER *Die Meistersinger von Nürnberg*, Act III
Sung in German with English supertitles

Sunday, July 12, 2:30pm
BSO—HERBERT BLOMSTEDT, conductor
JOSHUA BELL, violin
BEETHOVEN *Egmont* Overture
BRUCH Violin Concerto No. 1
DVOŘÁK Symphony No. 8

Tuesday, July 14, 8pm
LE CONCERT DES NATIONS
JORDI SAVALL, director
Les Goûts Réunis: Music of Biber, Corelli, Avison, Rodríguez de Hita, and Boccherini

Wednesday, July 15, 8pm
LE CONCERT DES NATIONS
JORDI SAVALL, director
F. MURRAY ABRAHAM, actor
Stage Music in the Plays of William Shakespeare: Music of Johnson, Locke, and Purcell

Friday, July 17, 6 pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, July 17, 8:30pm
BSO—JAMES LEVINE, conductor
LEON FLEISHER, piano
MOZART Piano Concerto No. 23 in A, K.488
MAHLER Symphony No. 6

Saturday, July 18, 10:30 am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 19

Saturday, July 18, 8:30pm
Film Night at Tanglewood
BOSTON POPS—JOHN WILLIAMS, conductor
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Sunday, July 19, 2:30pm

BSO—JAMES LEVINE, conductor
ALL-MOZART PROGRAM
Symphonies 39, 40, and 41 (*Jupiter*)

Monday, July 20, 8pm

TMC ORCHESTRA AND
CONDUCTING FELLOWS
Works for chamber orchestra by Strauss, Schoenberg, Ives, Milhaud, and Foss

Wednesday, July 22, 8pm

THOMAS HAMPSON, baritone
CRAIG RUTENBERG, piano
All-American program of songs by Ives, Foster, Copland, Bernstein, and others

Friday, July 24, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Friday, July 24, 8:30pm

BSO—JAMES LEVINE, conductor
STEVEN ANSELL, viola
BERLIOZ *Roman Carnival* Overture
BERLIOZ *Harold in Italy*, for viola and orchestra
MUSSORGSKY Prelude to *Khovanshchina*
MUSSORGSKY (orch. RAVEL) *Pictures at an Exhibition*

Saturday, July 25, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Saturday, July 25

Saturday, July 25, 8:30pm

BSO—JAMES LEVINE, conductor
Soprano to be announced
MATTHIAS GOERNE, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BRAHMS *A German Requiem*

Sunday, July 26, 2:30pm

BSO—DAVID ROBERTSON, conductor
THOMAS HAMPSON, baritone
ORLI SHAHAM, piano
HARRIS Symphony No. 3
THOMSON Five Songs from William Blake
BARBER Songs with Orchestra
BERNSTEIN Symphony No. 2, *The Age of Anxiety*

Sunday, July 26, 7:30pm
Monday, July 27, 7:30pm
Wednesday, July 29, 7:30pm

TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor (July 26 and 27)
CHRISTOPH ALTSTAEDT (TMC Fellow), conductor (July 29)
IRA SIFF, director
EDUARDO SICANGCO, set and costume designer
PETER WEST, lighting designer
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
MOZART *Don Giovanni*
Fully staged production, sung in Italian with English supertitles

Tuesday, July 28, 8:30pm

Tanglewood on Parade
BSO, BOSTON POPS ORCHESTRA, and TMC ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, RAFAEL FRÜHBECK DE BURGOS, and LEONARD SLATKIN, conductors
Gov. DEVAL PATRICK, speaker (Copland)
Music of Rossini, Enescu, Bernstein, Williams; Copland's *Lincoln Portrait*, and Tchaikovsky's *1812 Overture*
Fireworks to follow the concert

Thursday, July 30, 8pm

SIR JAMES GALWAY, flute
LADY JEANNE GALWAY, flute
PHILLIP MOLL, piano
Celebrating Sir James Galway's 70th Birthday

Friday, July 31, 6 pm (Prelude Concert)

MEMBERS OF THE BSO

Friday, July 31, 8:30pm

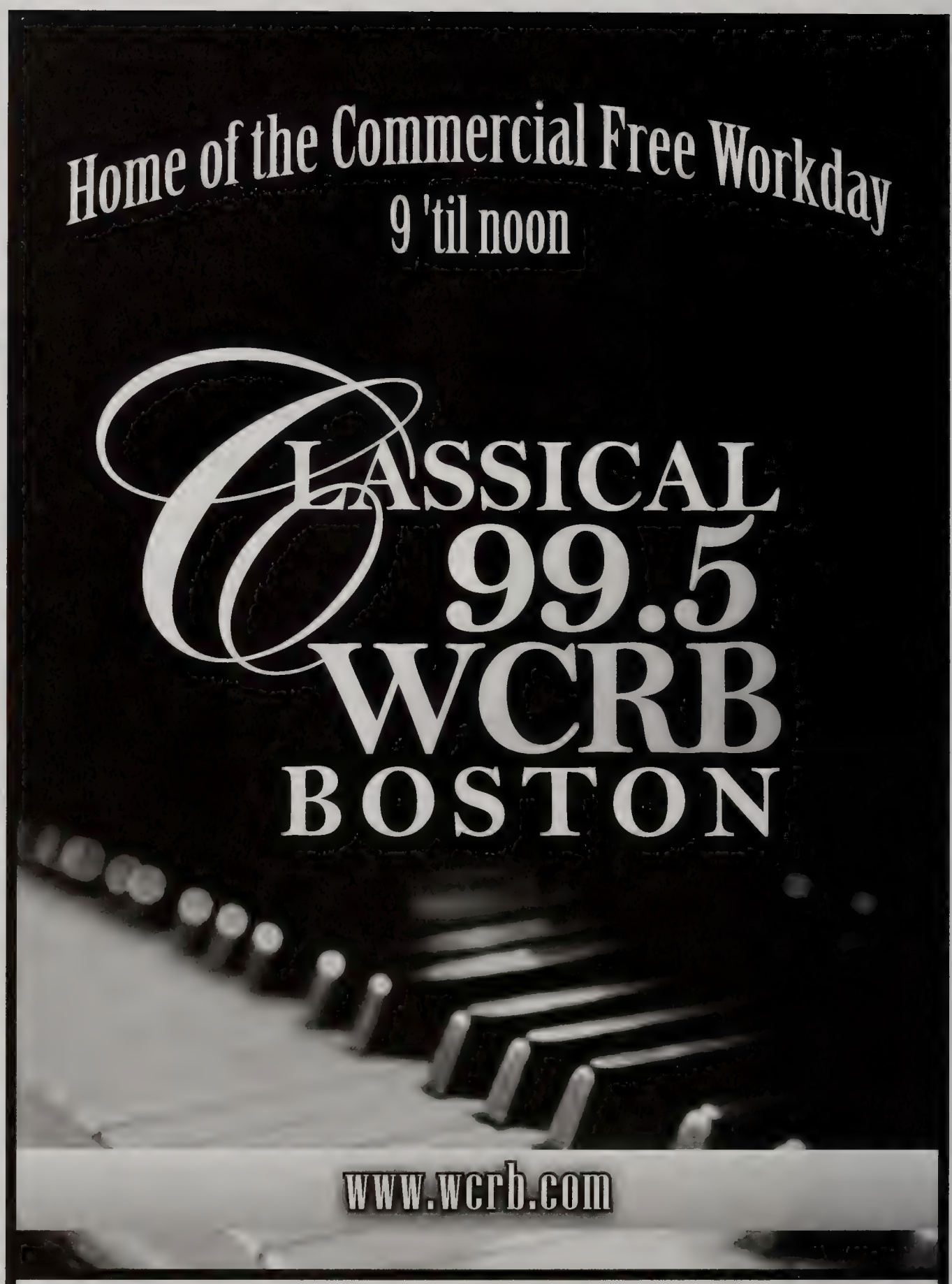
BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
VADIM REPIN, violin
BEETHOVEN Violin Concerto
DEBUSSY *La Mer*
RAVEL *Daphnis et Chloé*, Suite No. 2

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2009 Tanglewood Music Center Schedule

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* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 22, 10am, 1pm, 4pm
String Quartet Marathon:
Three two-hour performances

Sunday, June 28, 10am
Music for Brass and Percussion

Monday, June 29, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 29, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT, GERGELY MADARAS (TMC Fellow), and RYAN McADAMS (TMC Fellow), conductors
ALL-SIBELIUS PROGRAM
The Swan of Tuonela
Tapiola
Symphony No. 2

Sunday, July 5, 10am
Chamber Music

Monday, July 6, 8pm
Vocal and Chamber Music

Wednesday, July 8, 8pm
Vocal Recital

Saturday, July 11, 6pm ♪
Prelude Concert

Saturday, July 11, 8:30pm (Shed) *
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
WAGNER *Die Meistersinger von Nürnberg*, Act III
Concert performance sung in German with English supertitles

Sunday, July 12, 10am
Chamber Music

Thursday, July 16, 8pm
Vocal and Chamber Music

Saturday, July 18, 6pm ♪
Vocal Prelude Concert
The Richard Rodgers Songbook

Sunday, July 19, 10am
Chamber Music

Monday, July 20, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA
STEFAN ASBURY and TMC Conducting Fellows CHRISTOPH ALTSTAEDT, GERGELY MADARAS, and RYAN MCADAMS, conductors
STRAUSS *Metamorphosen*
SCHOENBERG *Song of the Wood-dove*
IVES *Three Places in New England*
MILHAUD *La Création du monde*
FOSS *Introductions and Goodbyes*

Tuesday, July 21, 1pm
A Program of Vocal Duets

Saturday, July 25, 6pm ♪
Prelude Concert

Sunday, July 26, 10am
Chamber Music

Sunday, July 26, 7:30pm (Theatre) *
Monday, July 27, 7:30pm (Theatre) *
Wednesday, July 29, 7:30pm (Theatre) *
TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor
CHRISTOPH ALTSTAEDT (TMC Fellow), conductor (July 29)
IRA SIFF, director
MOZART *Don Giovanni*
Fully staged, sung in Italian

Tuesday, July 28 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
2:30pm: TMC Music for Piano
4:30pm: TMC Chamber Music
5:30pm: STRAVINSKY's *Renard*, directed by Mark Morris
8pm: TMC Brass Fanfares (Shed)
8:30pm: Gala concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, RAFAEL FRÜBECK DE BURGOS, and LEONARD SLATKIN, conductors
Gov. DEVAL PATRICK, speaker
Music of ROSSINI, ENESCU, BERNSTEIN, WILLIAMS, COPLAND, and TCHAIKOVSKY

2009 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 11, 2:30pm**, Federico Cortese conducts music of Adams, Barber, and Brahms. **Saturday, July 25, 2:30pm,** Federico Cortese conducts Gershwin, Beethoven, and Bartók. **Saturday, August 8, 2:30pm**, Paul Haas conducts Mahler.

WIND ENSEMBLE PROGRAMS: **Friday, July 10, 8pm**, David Martins conducts Williams, Persichetti, Syler, Ellerby, and Gorb; featuring a selection by the Triton Brass Quintet. **Friday, July 24, 8pm**, H. Robert Reynolds conducts Ticheli, Thomson, Grantham, Wilson, Bach, and Mackey; featuring a selection by the Vento Chiaro Wind Quintet.

VOCAL PROGRAMS: **Saturday, August 1, 2:30pm**, Ann Howard Jones conducts Haydn, Mendelssohn, and Foss.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 13**; **Tuesday, July 14**; **Wednesday, July 15**; **Tuesday, August 4**; **Wednesday, August 5; Thursday, August 6**.

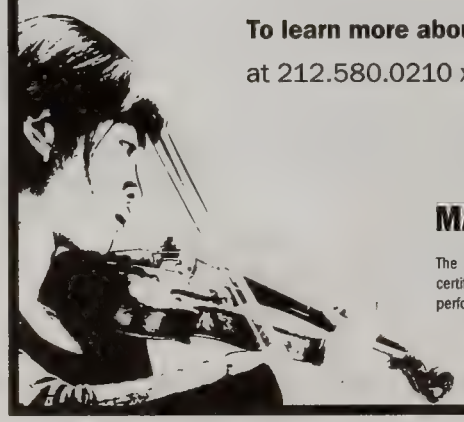
Tickets available one hour before concert time. Admission is $11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1430.

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Saturday, August 1, 6pm ♪
Prelude Concert
Performances by TMC Faculty and Guests

Sunday, August 2, 10am (Theatre)
Chamber Music

Monday, August 3, 6pm (Theatre)
Vocal Prelude Concert

Monday, August 3, 8pm (Shed) *
TMC ORCHESTRA AND VOCAL FELLOWS
RAFAEL FRÜBECK DE BURGOS and RYAN MCADAMS (TMC Fellow), conductors
PETER SERKIN, piano
All-STRAVINSKY PROGRAM
Pulcinella (complete)
Concerto for Piano and Winds
Suite from *The Firebird* (1919 version)

Wednesday, August 5, 8pm *
Thursday, August 6, 8pm *
MARK MORRIS DANCE GROUP
GERGELY MADARAS (TMC Fellow), conductor
EMANUEL AX, piano
COLIN JACOBSEN, violin
YO-YO MA, cello
Choreography by Mark Morris to music of HAYDN, BEETHOVEN, STRAVINSKY, and IVES

Saturday, August 8, 6pm ♪
Prelude Concert

Friday, August 7—Tuesday, August 11
2009 FESTIVAL OF CONTEMPORARY MUSIC
Augusta Read Thomas, Festival Director
Five days of contemporary music performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.
This year's Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, and through grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

Thursday, August 13, 8pm
Vocal Recital

Saturday, August 15, 11am
Music of TMC Composition Fellows

Saturday, August 15, 6pm ♪
Prelude Concert
Songs by ANDRÉ PREVIN

Sunday, August 16, 10am
Chamber Music

Sunday, August 16, 1pm (Theatre)
Prelude Concert

Sunday, August 16, 2:30pm (Shed) *
The Leonard Bernstein Memorial Concert
TMC ORCHESTRA
KURT MASUR, conductor
GARRICK OHLSSON, piano
ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2
Mr. Ohlsson's appearance supported by Cynthia and Oliver Curme.

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts (except for TMC Orchestra concerts and opera performances), tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. Tickets are $11. *Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 29; August 3 and 18), opera performances (July 11; July 26, 27, 29), and FCM events (August 7-11) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

FRIENDS OF TANGLEWOOD AND FRIENDS OF THE TMC AT THE $75 LEVEL receive one free admission and FRIENDS AT THE $150 LEVEL OR HIGHER receive two free admissions to TMC Fellow chamber performances or recitals by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional tickets are $11. For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit bso.org

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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Log on to berkshires.org where you can learn about the special ticket promotions, shop and stay packages, spa discounts, loads of free happenings, and more. Just click on Berkfordable.

And while you are on the site, don't miss the *Only in the Berkshires* webisodes–web television episodes. They are a quick and entertaining way to see what's new and hip in the western-most part of the state. The webisodes are hosted by Carrie Saldo and updated monthly.

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www.berkshirescenicrailroad.org
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Georgia O'Keeffe and Arthur Dove are paired in the exhibition "Dove/O'Keeffe: Circles of Influence."

The Colonial Theatre
Pittsfield, (413) 997-4444 • www.thecolonialtheatre.org
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Crane Museum of Papermaking
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www.ps21chatham.org
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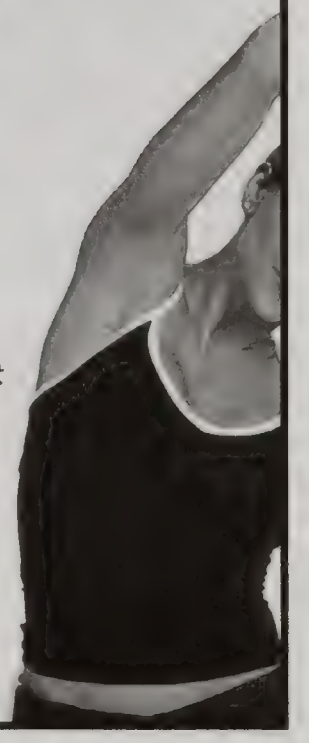
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August 8 8pm
Mozart–*Vesperae solennes de Confessore, K.339*
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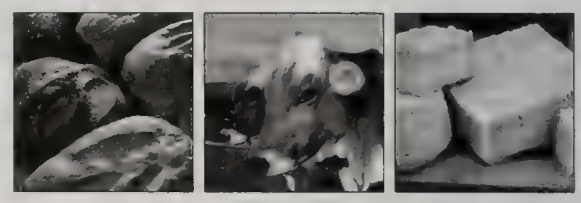
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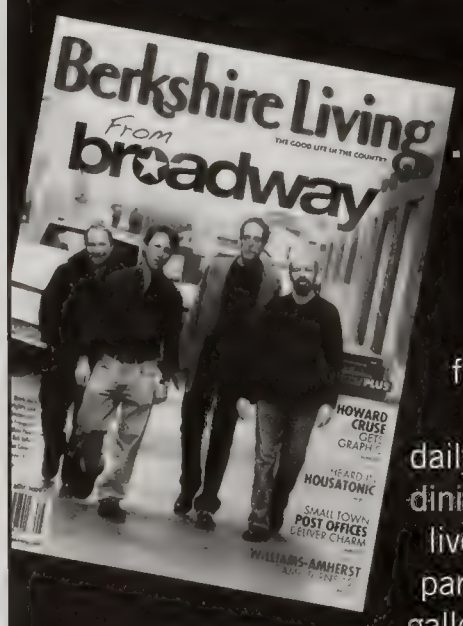


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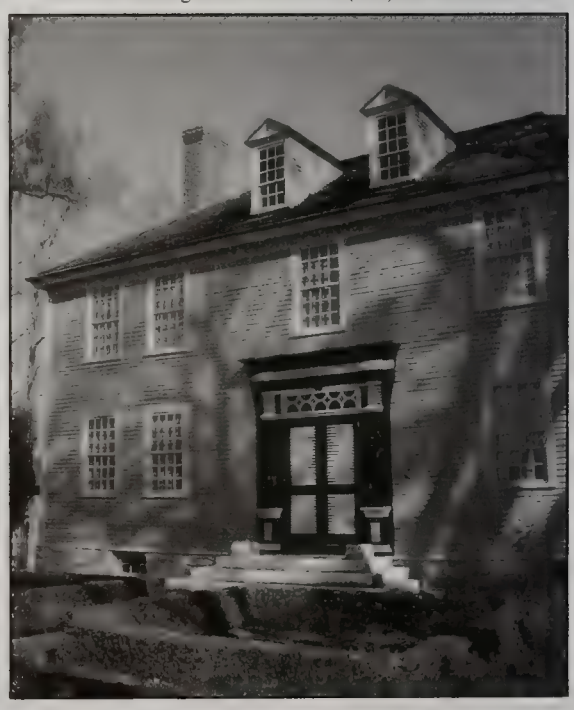
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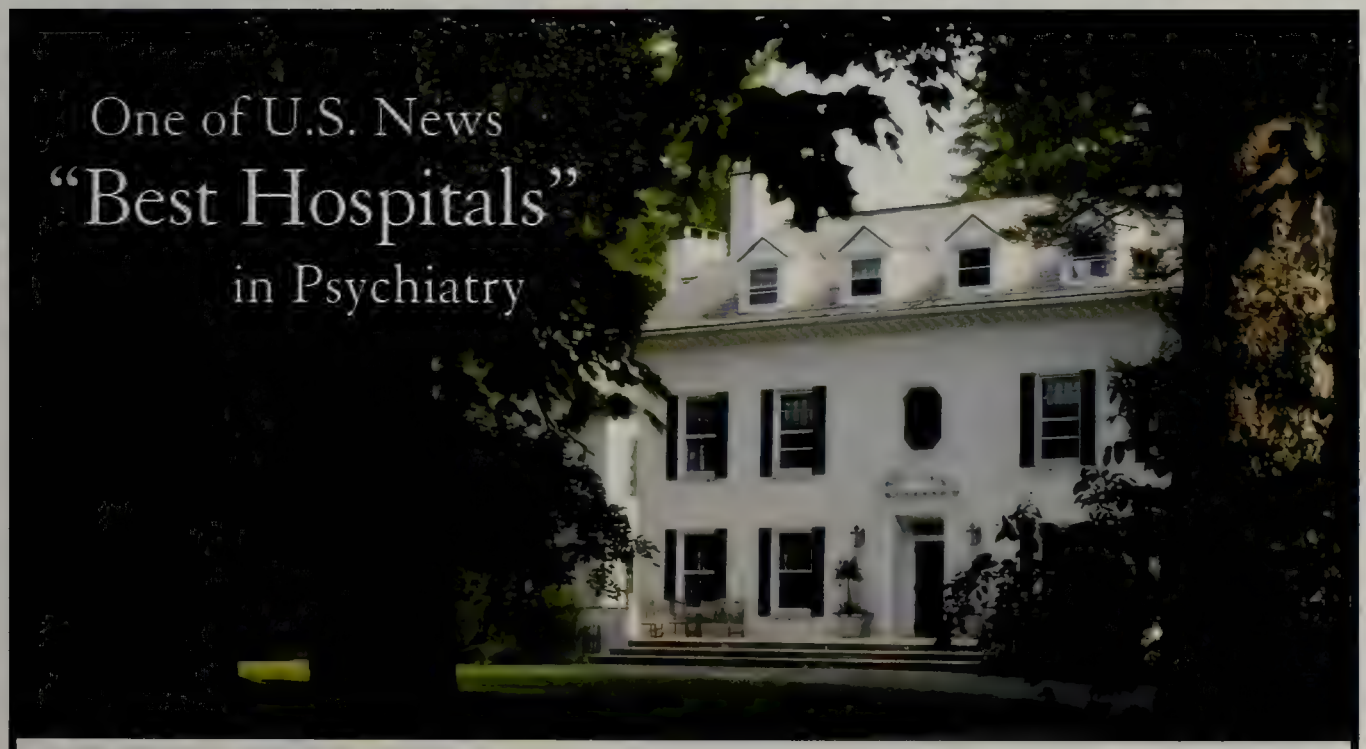
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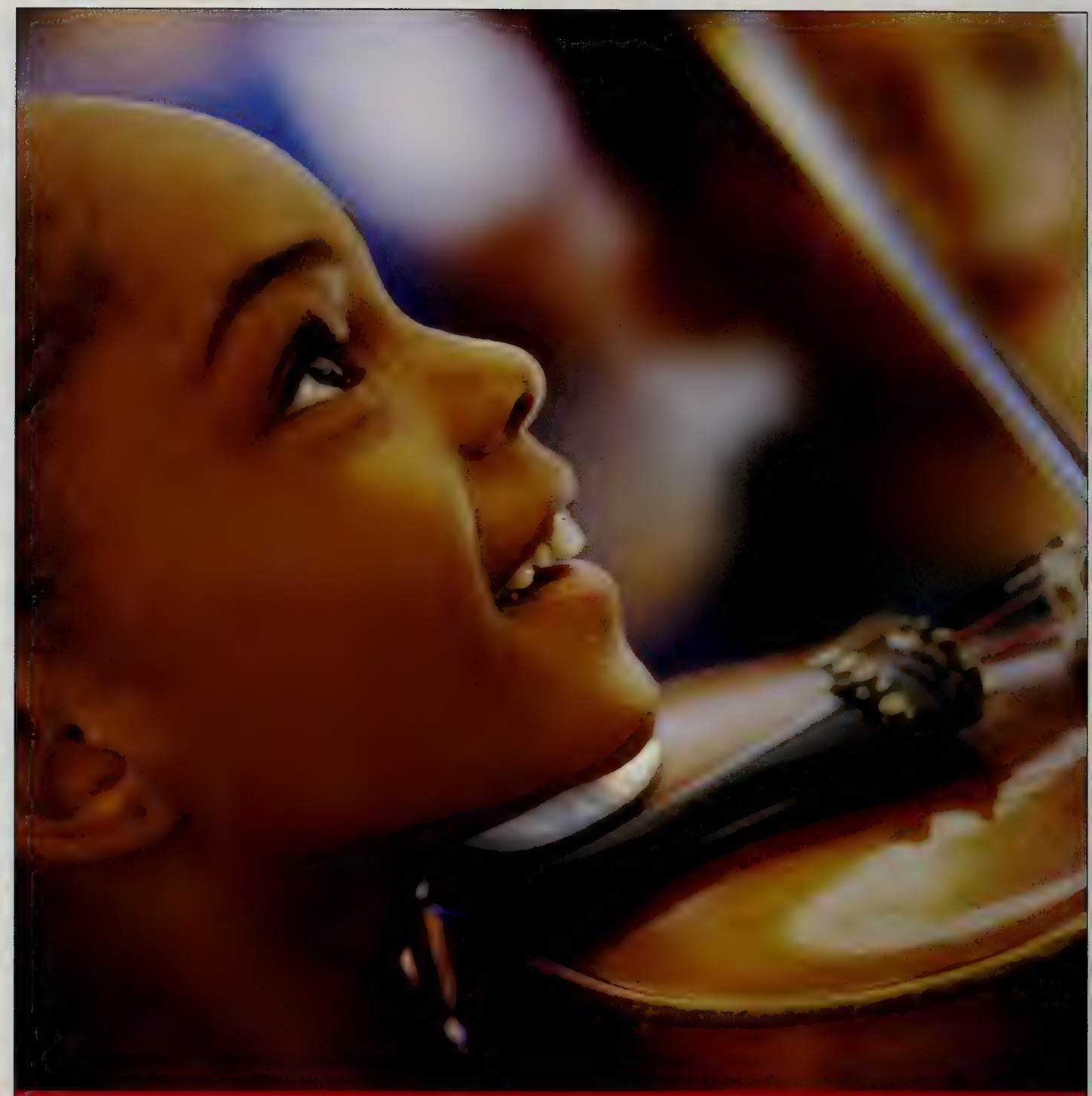


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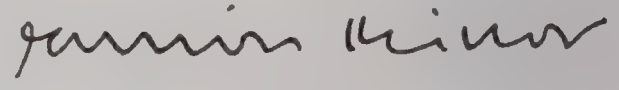
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On March 4, 1978, the show moved to the Fitzgerald, then called The World Theater. In June of 1987, the show took a two-year sabbatical; it resumed two years later in New York under the name *American Radio Company*, and in 1992 it returned to Minnesota and resumed the old name: *A Prairie Home Companion.* The show has broadcast from most of the 50 states and from Canada, Ireland, Scotland, England, Germany, and Iceland. It is heard by more than 4 million listeners each week on some 580 public radio stations (you'll find a list at www.prairiehome.org) and abroad on America One and the Armed Forces Networks in Europe and the Far East.

How To Write a Greeting

Now that you're here, about to see a live broadcast of *A Prairie Home Companion*, here are some tips on getting your greeting on the air. Greetings are collected in the lobby of the venue, and should be deposited in the designated basket by the time the show goes on the air. The staff member who reviews your greeting will be working fast, so please write legibly and keep your message brief. A greeting will be more likely to make the cut if it does not involve pets, nicknames, cars, boats, or doctorate degrees. A good greeting is either heartfelt and ordinary, like anniversaries and birthdays, or clever and poignant with a good laugh line. Remember, you can also submit online greetings anytime on our website: **http://prairiehome.publicradio.org/greetings/**

Artists

Garrison Keillor was born in Anoka, graduated from the University of Minnesota ('66), and lives in St. Paul. He is the author of numerous books, including his latest, *Liberty*, published by Viking.

The Guy's All-Star Shoe Band is led by *A Prairie Home Companion* music director **Richard Dworsky**. A masterful keyboard player, composer, and improviser in any style, he writes all the script themes and underscores, and he has accompanied guests from James Taylor to Renée Fleming. His latest CD is "So Near and Dear to Me." Chet Atkins called **Pat Donohue** one of the greatest finger pickers in the world today. And he writes songs, too—recorded by Suzy Bogguss, Kenny Rogers, and others. "Freewayman" (Bluesky Records) is the most recent of Pat's nine albums. **Gary Raynor** has performed with the Count Basie band, Sammy Davis, Jr.—with whom he toured for several years—and the Minnesota Klezmer Band. He teaches jazz bass at the McNally Smith College of Music in St. Paul. **Peter Johnson** has played klezmer music with Doc Severinsen and jazz with Dave Brubeck. He was a drummer for the Manhattan Transfer and for Gene Pitney. He has toured the world, but he always comes back to home base: Saint Paul.

One minute he's mild-mannered **Tim Russell**; the next he's George Bush or John McCain or Barack Obama. *APHC* has yet to stump this man of many voices. He was voted "Best Radio Host" by *Mpls./St. Paul Magazine* and "Outstanding Broadcast Personality" by the Minnesota Broadcasters Association. Minnesota listeners can catch Tim weekday mornings from 5 to 9 a.m. as entertainment editor on 830 WCCO Radio.

On *APHC*, **Sue Scott** plays everything from ditzy teenagers to *Guy Noir*, stunners to leathery crones who've smoked one pack of Camel straights too many. The Tucson, Arizona, native and Dudley Riggs's Brave New Workshop alum is well known for her extensive commercial and voiceover work on radio and television. Or you might find her in a movie role or on a Twin Cities theater stage.

Sound effects man **Fred Newman** is an actor, writer, musician, and sound designer for film and TV. He can be seen daily on public television's *Between the Lions*, and he is author of the book (and CD/CD-ROM) *MouthSounds*. Fred admits that, growing up, he was unceremoniously removed from several classrooms, "once by my bottom lip."

Growing up in Dayton, Ohio, **Martin Sheen** (born Ramón Gerardo Antonio Estévez) always wanted to be an actor. His father thought otherwise, but undeterred, Sheen finally borrowed a few bucks from a local priest and headed for New York. That was in 1959. Over the years, he has piled up Emmys, Golden Globes, and other accolades for his performances in movies such as *Badlands*, *The Subject Was Roses*, *Apocalypse Now*, *The Departed*, and *Bobby*, and on television for *Kennedy*, *Blind Ambition*, and his seven seasons in the role of President Josiah Bartlet on NBC's *The West Wing*. For his work as a tireless activist for social and environmental causes, he has received numerous honors, including the César E. Chávez Spirit Award.

Actor, author, comedian, musician—**Steve Martin** has never been short on versatility. His career includes dozens of films—among them *Pennies from Heaven*, *Roxanne*, and *The Pink Panther*—two novellas (*Shopgirl* and *The Pleasure of My Company*), and a memoir, *Born Standing Up*. He is the recipient of the Mark Twain Prize for American Humor and the Kennedy Center Honors. Lately, he has again taken up the banjo, the instrument he learned as a teenager by slowing down Earl Scruggs records. He wrote or co-wrote all of the material on his new CD, "The Crow: New Songs for the Five-String Banjo" (Rounder). Released earlier this year, it is Steve Martin's first all-music album.

The Steep Canyon Rangers first got together in college, and over the past decade or so the Asheville, North Carolina-based quintet has built a solid reputation among bluegrass fans. The group has been regularly featured on the Grand Ole Opry and at music festivals such as MerleFest, Telluride, and RockyGrass, as well as venues in Sweden, Ireland, Germany, and Canada. "Lovin' Pretty Women" (Rebel Records), their fourth CD, was nominated for a 2008 International Bluegrass Music Award. The Rangers are: **Woody Platt** (guitar), **Graham Sharp** (banjo), **Mike Guggino** (mandolin), **Charles R. Humphrey III** (bass), and **Nicky Sanders** (fiddle).

As a young child, **Stuart Duncan** hung out in the Escondido, California, folk club where his father was the soundman. He was inspired by the music of Vassar Clements, Byron Berline, Dan Hicks, and others. At age seven he took up playing fiddle and now, more than four decades later, he has chalked up a career that includes two Grammy Awards and being named the International Bluegrass Music Association's Fiddle Player of the Year eight times, to date! He was a founding member of the Nashville Bluegrass Band and is perennially one of Nashville's most sought-after session musicians. His CD "Stuart Duncan" is on the Rounder label.

Heather Masse grew up in rural Maine and currently makes her home in New York. She has appeared on *A Prairie Home Companion* a number of times, often with her band, the Wailin' Jennys. Now, while the Jennys take a break from touring, Heather is keeping busy with other projects. She performs regularly with her Brooklyn-based outfit, Heather and the Barbarians—a group that first formed when the members were students at the New England Conservatory of Music. Their album "Tell Me Tonight" was released in 2007. Heather's solo EP is titled "Many Moons" (Heather Masse Music). Look for a full-length album from her later this year.



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2009 Tanglewood

Fourth of July Celebration

Saturday, July 4, 2009

4:00	Grounds open
4:00– 7:00	ON THE LAWN Le Masque & Makiaje: Fantastic Face Painting & Henna Design by Majalehn Back to *Life!* Chair Massage Hurdy Gurdy Monkey and Me
4:30	Tom Murphy LAWN NEAR VISITOR CENTER
5:15	The FOOLZ CHAMBER MUSIC HALL
6:00	Randy Judkins LAWN NEAR VISITOR CENTER

❖ ❖ ❖

7:00	KOUSSEVITZKY MUSIC SHED **Federico Aubele** Intermission **DIANA KRALL**

Fireworks will take place over the Stockbridge Bowl following the evening concert.

Please note: In case of inclement weather, the performances scheduled for the Manor House Lawn next to the Visitor Center will take place in the Chamber Music Hall.

Artists

Born in Nanaimo, British Columbia (not far from Vancouver), **Diana Krall** grew up in the western part of Canada and began studying the piano when she was four years old. Her father, a stride pianist, encouraged her interest in music, and by the time she was fifteen, she was playing jazz in a local restaurant/bar. Awarded a scholarship to Boston's Berklee College of Music, she spent two years in Boston, then moved to Los Angeles, where she met John Clayton, pianist/singer Jimmy Rowles, and bassist Ray Brown, who served as her musical mentor. Three years later, she moved to Toronto, and a Canadian label, Montreal-based Justin Time Records, released her debut album, *Stepping Out*, in 1993. In 1994 she signed with GRP and recorded *Only Trust Your Heart*, which featured Ray Brown on bass and Stanley Turrentine on tenor saxophone and marked the beginning of her association with producer Tommy LiPuma. Since then, LiPuma has produced all of her subsequent albums for GRP, Impulse!, and Verve, including *All for You: A Dedication to the Nat "King" Cole Trio* (1995), *Love Scenes* (1997), *When I Look in Your Eyes* (1998), *The Look of Love* (2001), and *Live in Paris* (2003). The album that put Diana Krall over the top commercially was *When I Look in Your Eyes*. In addition to spending 52 weeks in the No. 1 position on *Billboard*'s jazz chart, it won Grammy awards for Best Jazz Vocal Performance and Best Engineered Album, Non-Classical. In addition, it was nominated in the Album of the Year category, putting Krall in competition with Santana, the Backstreet Boys, the Dixie Chicks, and TLC. Needless to say, it isn't every day that an acoustic-oriented jazz improviser finds herself competing with major rock, country, urban, and teen-pop stars for a Grammy award. Nor is it every day that a jazz improviser becomes a major attraction at the Lilith Fair festival, founded by Sarah McLachlan to spotlight female pop-rock and pop artists. But in 1998, Ms. Krall won over the young, predominantly female audience. *When I Look in Your Eyes* went platinum in the United States (where it sold over one million units), double platinum in Canada, platinum in Portugal, and gold in France. Her next album, *The Look of Love* (2001), was also an impressive seller. *The Girl in the Other Room* (2004) was her first release to focus on her own song-writing (with six tunes co-written with husband Elvis Costello); *Christmas Songs* (2005) proved one of the season's best-sellers; and *From This Moment On* (2006) was an upbeat, critical success that coincided with the birth of her twin sons. Her twelfth and most recent album, *Quiet Nights*, uses Brazil as a musical point of reference, particularly the hypnotic inflections of bossa nova. Its ten songs include "Where or When," "You're My Thrill," "Too Marvelous," "Walk On By," and the title track. Her new concert DVD, *Live in Rio*, was released in May. Diana Krall has appeared in several Tanglewood Jazz Festivals and with Keith Lockhart and the Boston Pops Orchestra at Symphony Hall. In 2004 she was the headliner for the July 4th festivities at Tanglewood.

During childhood, Buenos Aires-born songwriter and guitarist **Federico Aubele** heard his mother's records featuring tango, boleros, and bossa nova. As his own musical language developed, his confidence and songwriting maturity led him back to the songs he heard growing up. For his most recent album, *Amatoria* (ESL Music), he created songs with roots deep in the Latin sounds of his childhood but reflecting the rhythmic aesthetic and sonic inflection of his own generation.

The theme of the album is love, by way of smoky tango bars and the sultry heyday of Mexican boleros in the 1940s, with the final impetus coming from an all-love-song compilation of classic Johnny Cash. Entirely self-produced, *Amatoria* features the songs "Luna y Sol," "Suena mi gitarra," "Otra Vez," and "El Sabor" and vocal collaborations with Natalia Clavier, Sabina Sciubba of The Brazilian Girls, and Miho Hatori of Cibo Matto. Federico Aubele's previous releases include the 12-inch singles "Maria Jose," "La Esquina," "Esta Noche," "Contigo," and "Postales," and the CDs *Panamericana* and his debut album, *Gran Hotel Buenos Aires*.

Pre-concert Performers and Activities

Tom Murphy was born and raised in Pottsville, Pennsylvania, where he graduated from Pottsville High. After receiving his bachelor's degree from East Stroudsburg University, he moved to Stowe, Vermont, where he spent two years as a professional acrobatic skier before turning his energies to the stage. He co-founded two international touring comedy troupes—Mountain Mime and Klown Shoes—and taught in Denmark, France, Germany, Austria, and in the United States (at the Boston University Theater Institute and Ringling Brothers' Clown College). Mr. Murphy has been featured in a Showtime special from "The Just for Laughs Festival" in Montreal. In Paris he was awarded "Number One Clown" at the 1987 international circus competition, Cirque De Demain. After a three-month engagement at Atlantic City's International Resorts Hotel, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms and Patrick Dempsey. For more than a decade, Mr. Murphy has been touring primarily in Europe and the United States, where he has built a solid reputation as a Theater Clown, continuing the slapstick tradition of Keaton, Lloyd, and Chaplin. No stranger to Broadway, in 1984 he co-produced with clarinetist Jean Kopperud a show entitled *The Ladder and the Clarinet at the Symphony Space*—it was just a bit shy of critical acclaim. In November 1998 Mr. Murphy performed his solo show on Broadway at the New Victory Theater, a thirteen-performance, sold-out engagement that also earned critical acclaim.

Veterans of film, television, and the stage, the **FOOLZ** are a character-driven amalgam of comedy, music, and juggling, visually demonstrating the power of cooperation between two performers with very different dispositions. Their theatrics blend laugh-till-it-hurts comedy, quirky music, and dazzling physical feats that push the limits of human absurdity. The FOOLZ were recently featured on Europe's top-rated TV show from Paris, *Les Plus Grand Cabaret du Monde*, China's TV hit comedy festival from Beijing, and the HBO Comedy Festival in Las Vegas. The duo have performed their family-friendly act in twenty-six countries. Never two shows the same, expect the unexpected!

A unique motivational speaker, **Randy Judkins** has presented his original, interactive programs on humor in our lives, change, stress, self-concept, and teamwork for numerous professional groups, schools, and companies in over twenty-five U.S. states, Canada, and Europe. Randy has instructed at the Ringling Brothers Barnum & Bailey Clown College in Florida and served as a character consultant for Tri-Star Pictures and as a *Circus of the Stars* trainer in Hollywood. He has appeared in television commercials and independent films in his native state of Maine and in a special *CBS This Morning* segment filmed on location in Burlington, Vermont. The Juilliard School of Drama in New York City hired Randy to teach a series of master classes in character and physical theater. In 2002 he founded the comedy trio "The Maine Hysterical Society," whose mission is "to preserve, promote, and provoke laughter" through

song satires, sketch comedy, and improvisation. In the summer of 2005 he gathered sponsors and raised over $1,200 for the Boys and Girls Clubs of Greater Portland by running in the "Beach to Beacon" 10K Road Race while juggling three balls the entire 6.2 miles. He finished the race under an hour and he did not drop a ball.

Theatre Nouveau artistes offer **Fantastic Face Painting (Makiaje) & Henna Design** for its 21st season at Tanglewood's July 4th celebration. This fine facial artistry consists of hand-blended, colour-coordinated, folk-arte Renaissance designs and masques. Each one, an improviZensation, is delicately dramatic, uplifting one's creative spirit. Artistic director **Majalehn** is also developing a *theatre nouveau* (new theatre with an evocative vision) and offers "*the new danse of theatre*" sessions, a unique movement-theatre discipline, interweaving theatre, music, and danse as profound performance artistry.

Established in 1980, **Hurdy Gurdy Monkey and Me** started out as a man, a monkey, and a dream—OK, OK, it wasn't *that* dramatic—but close! Tony Lupo founded Hurdy Gurdy Monkey and Me after studying the lost art of old-fashioned organ grinding. Coco the monkey (Tony's famous better half) has been with Tony for twenty-nine amazing years. Tony has raised her since she was a baby, creating his own reward training system. Coco and Tony have a special bond that radiates whenever they perform. They are one of only two organ grinder and monkey teams left on the east coast and only one of three teams in the U.S. preserving this 140-year-old entertainment tradition. New England's only live performing monkey act has been featured on many television programs, including *Late Night with David Letterman, Saturday Night Live, Chronicle,* and NBC's *Today Show.* Tony and Coco were featured in the television movie *The Kennedys and the Fitzgeralds* and have received the prestigious comedic honor of a lifetime membership to the Harvard Lampoon. Topping their list of impressive appearances, however, is performing at the BSO's 4th of July Celebration at Tanglewood for twenty-seven consecutive years.

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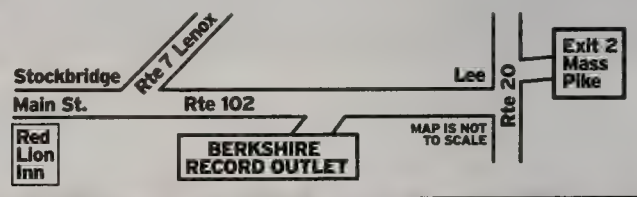


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Exhibits at the Tanglewood Visitor Center

"The Inevitable Future of Michael Tilson Thomas": A Look Back at MTT's Formative Experiences at Tanglewood and with the Boston Symphony Orchestra



Michael Tilson Thomas leads the BSO at Tanglewood, August 18, 1984 (photograph by Walter H. Scott)



Michael Tilson Thomas presents Olga Koussevitzky with a testimonial of appreciation signed by Gunther Schuller, Seiji Ozawa, and Leonard Bernstein in 1970 (Whitestone photograph)

In conjunction with Michael Tilson Thomas's Tanglewood appearances this summer—his first since 1988—the BSO Archives has mounted an exhibit documenting the role the BSO played in his sudden rise to stardom in the classical music world. In the span of four short years, between 1968 and 1972, Michael Tilson Thomas went from being a conducting student at the Tanglewood Music Center to an appointment as BSO principal guest conductor. On display are reproductions of materials relating to MTT's experience as a TMC student in 1968 and 1969 (including the application he submitted to the program), as well as items relating to his appointment as BSO assistant conductor in 1969, associate conductor in 1970, and principal guest conductor in 1972, and to his Tanglewood appearances in 1988 as part of the "Bernstein at 70!" celebration.

In Memoriam: Lukas Foss and George Perle

This summer's exhibit also remembers Lukas Foss and George Perle, two important voices in American musical composition who passed away earlier this year. Both had close ties with the Tanglewood Music Center at different points in their careers.

Restoration and Renovation: The Historic Preservation of the Tappan House

Also on display in the Visitor Center are photos and drawings documenting the transformation and historic preservation of Tappan House, the manor house of the original Tanglewood estate, including the recently completed exterior restoration that took place after last summer.



Postcard of Tappan House, c.1910 (BSO Archives)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a July 11 concert performance in the Koussevitzky Music Shed of Wagner's *Die Meistersinger von Nürnberg*, Act III, conducted by James Levine with a guest cast of internationally renowned singers; TMCO concerts in the Shed conducted by Rafael Frühbeck de Burgos and Kurt Masur, and TMCO concerts in Ozawa Hall led by Herbert Blomstedt and Stefan Asbury.

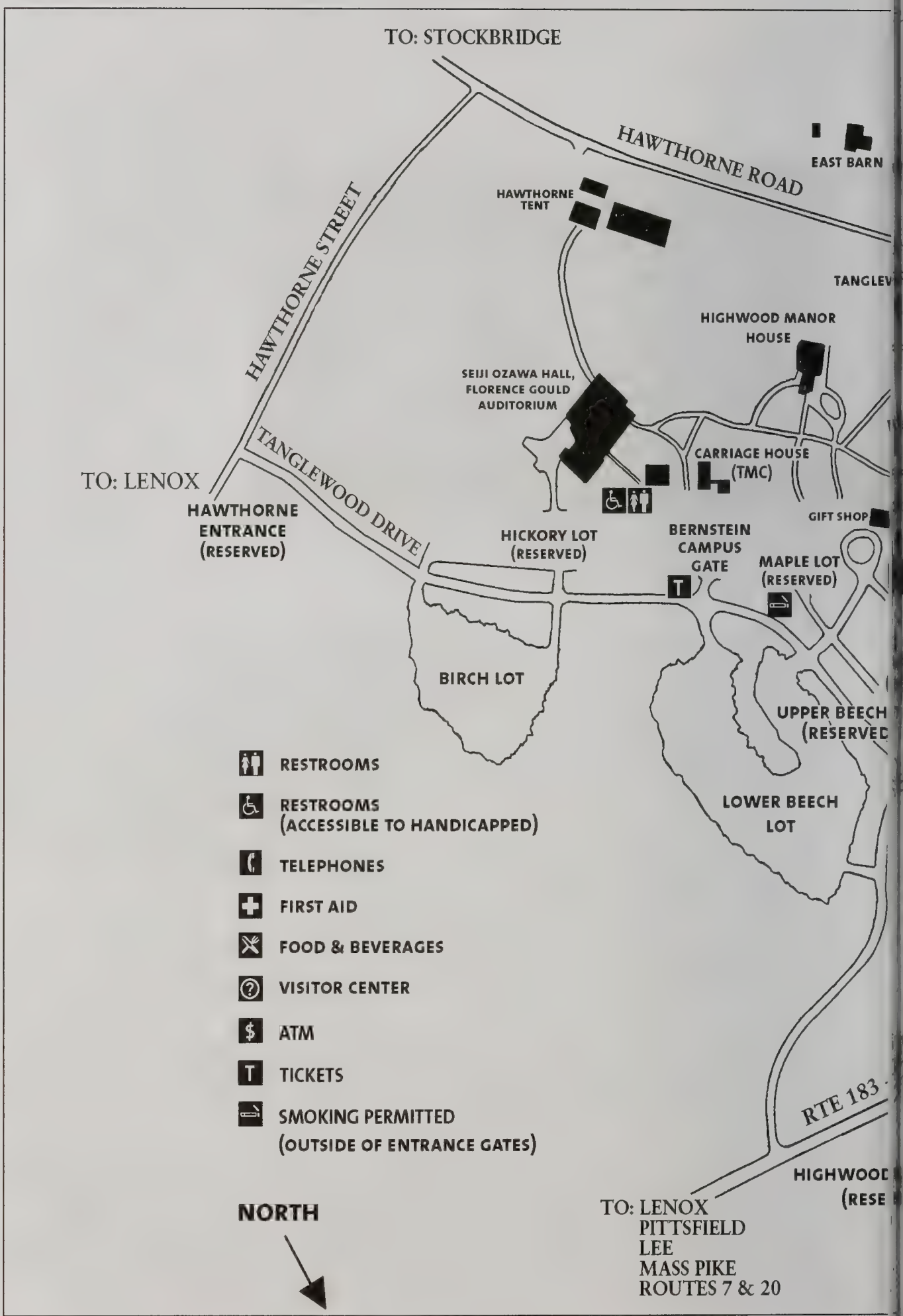


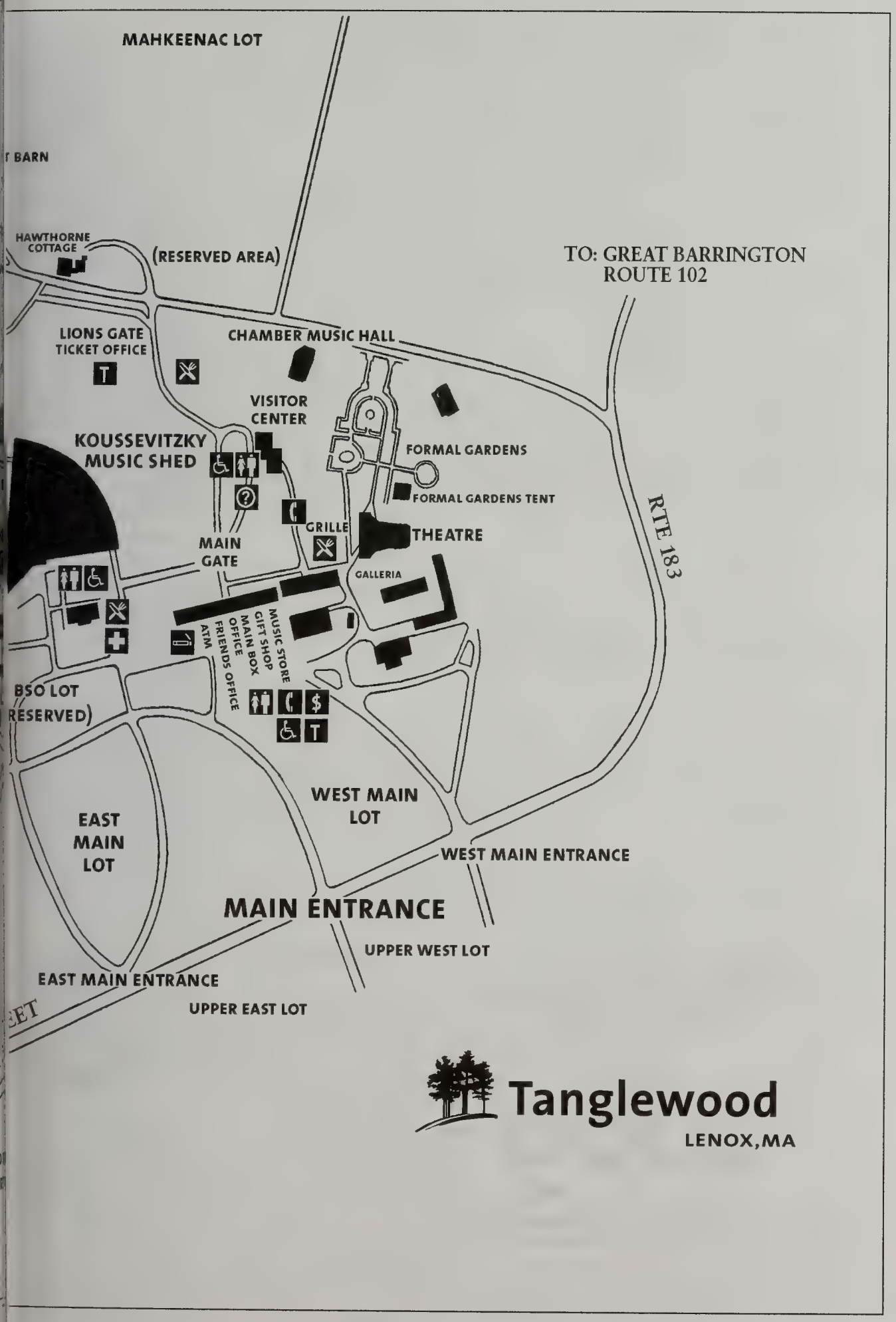
James Levine consults with (from left) Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

The season also includes a fully staged TMC production of Mozart's *Don Giovanni* with James Levine conducting (July 26, 27, and 29 in the Theatre). The Mark Morris Dance Group returns for another residency this summer, culminating in performances by the company on August 5 and 6 that include the world premieres of new Mark Morris works choreographed to Ives's Trio for piano, violin, and cello, and Beethoven's Sonata No. 4 for cello and piano, performed by Emanuel Ax, Colin Jacobsen, and Yo-Yo Ma. Also on the program are Morris's *A Lake* (Haydn's Horn Concerto No. 2) and *Candleflowerdance* (Stravinsky's Serenade in A for piano) with soloists and ensembles of TMC Fellows. Morris will also direct TMC Fellows in a performance of Stravinsky's *Renard*, as part of Tanglewood on Parade on July 28. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2009 Festival of Contemporary Music (FCM)—an annual five-day celebration of the music of our time—will this year be directed by composer Augusta Read Thomas (August 7-11). Encompassing a wide variety of styles and genres, the six FCM concerts will particularly emphasize the work of young composers and will include four world premieres commissioned by the TMC. The TMC season will again open with an intensive string quartet seminar, led by members of the Concord, Muir, Takács, and American quartets.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.


TO: STOCKBRIDGE
HAWTHORNE ROAD
EAST BARN
HAWTHORNE TENT
HAWTHORNE STREET
TANGLEV
HIGHWOOD MANOR HOUSE
SEIJI OZAWA HALL, FLORENCE GOULD AUDITORIUM
CARRIAGE HOUSE (TMC)
TANGLEWOOD DRIVE
TO: LENOX
HAWTHORNE ENTRANCE (RESERVED)
GIFT SHOP
HICKORY LOT (RESERVED)
BERNSTEIN CAMPUS GATE
MAPLE LOT (RESERVED)
BIRCH LOT
UPPER BEECH (RESERVED
LOWER BEECH LOT
RESTROOMS
RESTROOMS (ACCESSIBLE TO HANDICAPPED)
TELEPHONES
FIRST AID
FOOD & BEVERAGES
VISITOR CENTER
ATM
TICKETS
SMOKING PERMITTED (OUTSIDE OF ENTRANCE GATES)
RTE 183
HIGHWOOD (RESE
NORTH
TO: LENOX
PITTSFIELD
LEE
MASS PIKE
ROUTES 7 & 20


MAHKEENAC LOT
T BARN
HAWTHORNE COTTAGE
(RESERVED AREA)
TO: GREAT BARRINGTON
ROUTE 102
LIONS GATE
TICKET OFFICE
CHAMBER MUSIC HALL
VISITOR CENTER
KOUSSEVITZKY MUSIC SHED
FORMAL GARDENS
FORMAL GARDENS TENT
RTE 183
GRILLE
THEATRE
MAIN GATE
GALLERIA
MUSIC STORE
GIFT SHOP
MAIN BOX OFFICE
FRIENDS OFFICE
ATM
BSO LOT
RESERVED)
WEST MAIN LOT
EAST MAIN LOT
WEST MAIN ENTRANCE
MAIN ENTRANCE
UPPER WEST LOT
EAST MAIN ENTRANCE
UPPER EAST LOT
Tanglewood
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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.

JAMES LEVINE MUSIC DIRECTOR

Tanglewood GETS GREENER

TANGLEWOOD IS IN THE PROCESS OF DRAMATICALLY INCREASING ITS RECYCLING AND ECO-FRIENDLY EFFORTS.

YOU CAN HELP.



- Please separate your recyclables and utilize the blue bins located throughout the campus.
- Please recycle all CLEAN newspaper, cardboard and program books, glass, plastic, and aluminum.
- Please remember not to drop cans and bottles into the bins during the concert, as the noise disturbs the performance.

Tanglewood is in the process of replacing toilet fixtures with waterless urinals, metering faucets, and low flow fixtures. This will help reduce our water consumption significantly. Please note that our irrigation systems are primarily supplied with water from our ponds.

Tanglewood is converting to more efficient lighting systems where possible.

Tanglewood will be planting additional trees over the next few years, and is studying the best approaches to alternative and more efficient energy systems to reduce our dependency on fossil fuels.

Thank you for helping to make Tanglewood greener!

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

James Levine

Now in his fifth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Maestro Levine's 2009 Tanglewood concerts with the BSO include an Opening Night all-Tchaikovsky program featuring pianist Yefim Bronfman; a program pairing Stravinsky's *Rite of Spring* with Brahms's Violin Concerto, the latter featuring Christian Tetzlaff; Mahler's Symphony No. 6 and Brahms's *Ein deutsches Requiem* (both recently issued on BSO Classics in live recordings taken from the 2008-09 subscription season); Berlioz's *Harold in Italy*, with BSO principal violist Steven Ansell, on a program with the Mussorgsky/Ravel *Pictures at an Exhibition*; and Mozart's symphonies 39, 40, and 41, *Jupiter*, performed in a single program. Other highlights this summer include a concert performance of Wagner's *Die Meistersinger von Nürnberg*, Act III, with the Tanglewood Music Center Orchestra and a cast of internationally acclaimed vocal soloists, and a fully staged production of Mozart's *Don Giovanni* featuring the TMC Orchestra and Vocal Fellows. Also as part of his continuing involvement with the Tanglewood Music Center he leads classes devoted to orchestral repertoire, Lieder, and opera with the TMC's Instrumental, Vocal, and Conducting Fellows. Highlights of Mr. Levine's forthcoming 2009-10 BSO season include, among other things, an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches*, composed specifically for Ms. Pilot and the orchestra; Maestro Levine's first-ever complete Beethoven symphony cycle; Strauss's Four Last Songs and Mahler's Fourth Symphony, both with Renée Fleming; Stravinsky's *Symphony of Psalms* paired with Mozart's Requiem; Mendelssohn's *Elijah*; the American premiere of Elliott Carter's Flute Concerto (a BSO co-commission) with BSO principal flute Elizabeth Rowe; the world premieres of two BSO commissions—Peter Lieberson's *Farewell Songs* with bass-baritone Gerald Finley, and John Harbison's Double Concerto for violin and cello with violinist Mira Wang and cellist Jan Vogler; and Strauss's *Don Quixote* with cellist Lynn Harrell and BSO principal violist Steve Ansell in a special Pension Fund concert also featuring waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss.



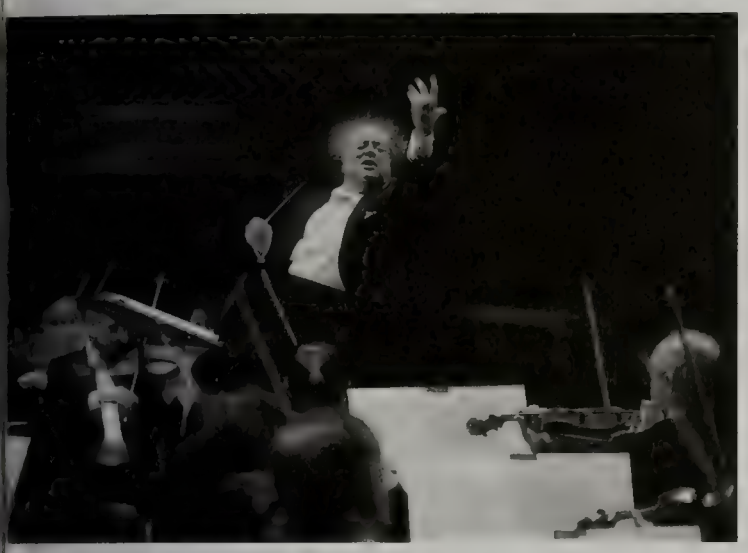
(photo: Michael J. Lutch)

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the twentieth and twenty-first centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Along with the release of Brahms's *Ein deutsches Requiem* and Mahler's Symphony No. 6 in February 2009, Maestro Levine and the orchestra released live recordings, also on BSO Classics, of Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony (featuring the Tanglewood Festival Chorus) and Lyric Concerto (featuring James Galway).

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including fifteen company premieres. In 2009-10 he leads new Metropolitan Opera productions of *Tosca* (to be introduced on Opening Night) and *Tales of Hoffmann*, plus revivals of *Lulu*, *Der Rosenkavalier*, and *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also this season, in Berlin in March 2010, he conducts Mahler's Symphony No. 3 with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea

Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.



(photo: Michael J. Lutch)

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and the recently created NEA Opera Award from the National Endowment for the Arts.

Boston Symphony Orchestra

Tanglewood 2009

James Levine

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa

Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken*
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum*
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick*
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke*
Catherine and Paul Buttenwieser chair

Victor Romanul*
Bessie Pappas chair

Catherine French*
Mary B. Saltonstall chair, fully funded in perpetuity

Kelly Barr*#
Kristin and Roger Servison chair

Jason Horowitz*
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Julianne Lee*

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Sheila Fiekowsky*

Jennie Shames*

Valeria Vilker Kuchment*

Tatiana Dimitriades*

Si-Jing Huang*

Nicole Monahan*

Wendy Putnam*
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding*

Glen Cherry*

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller*§
Charles and JoAnne Dickinson chair

Owen Young*
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce*
Stephen and Dorothy Weber chair

Mickey Katz*
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme*
Lillian and Nathan R. Miller chair

Adam Esbensen*

Blaise Dejardin*

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe§
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne
Kathryn H. and Edward M. Lupean chair

James Orleans*

Todd Seeber*
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall*

Flutes

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Jennifer Nitchman
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

Trombones

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

Bass Trombone

Douglas Yeo§
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

(position vacant)
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

Voice and Chorus

John Oliver
Tanglewood Festival
Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductors

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

Personnel Managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

Stage Manager

John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

on leave

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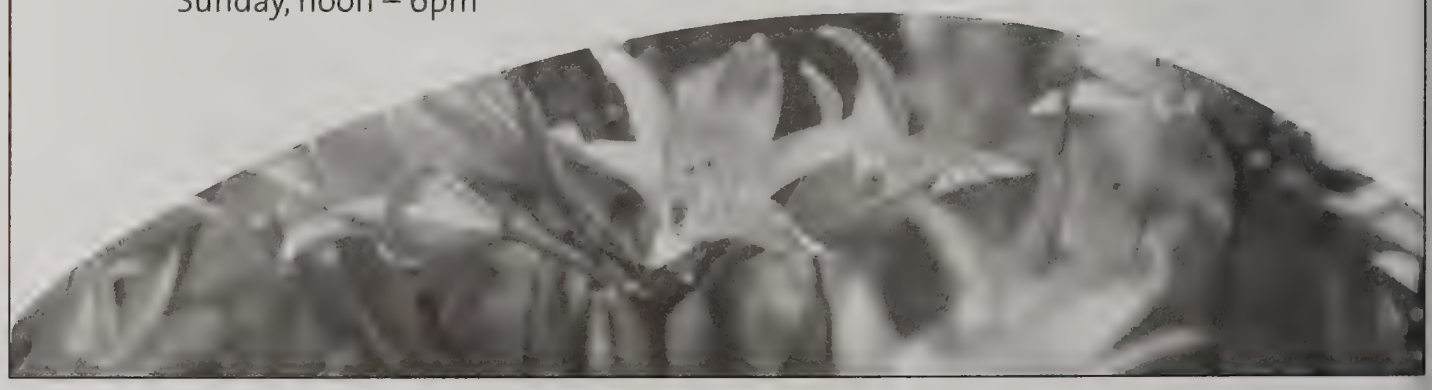
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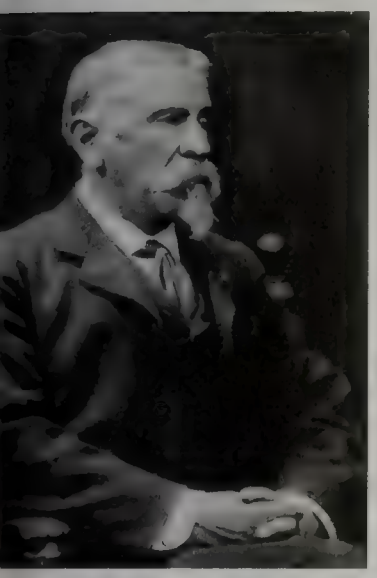
Main Gate:
Monday – Thursday, 10am-4pm
Friday, 10am – 30 minutes post concert
Saturday, 9am – 30 minutes post concert
Sunday, noon – 6pm

Highwood Gate:
Performance Hours



A Brief History of the Boston Symphony Orchestra

Now in its 128th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (BSO Archives)

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appoint-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882 (BSO Archives)

ment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Serge Koussevitzky arriving at Tanglewood prior to a concert (BSO Archives)

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the



A banner advertising the 1939 Berkshire Symphonic Festival (BSO Archives)

orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Rush ticket line at Symphony Hall, probably in the 1930s (BSO Archives)

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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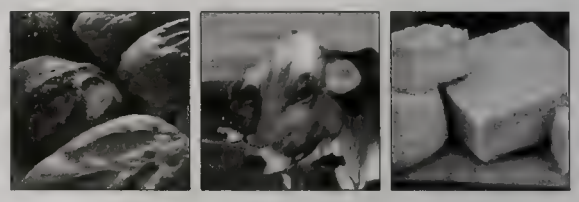
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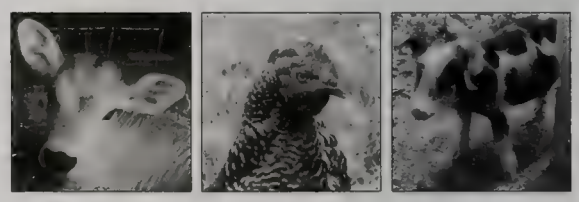
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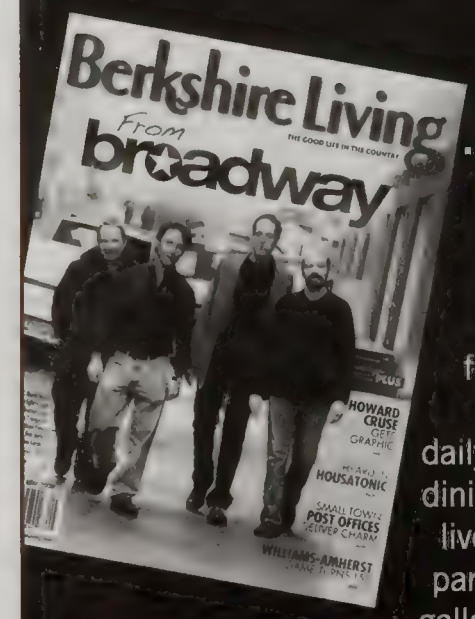


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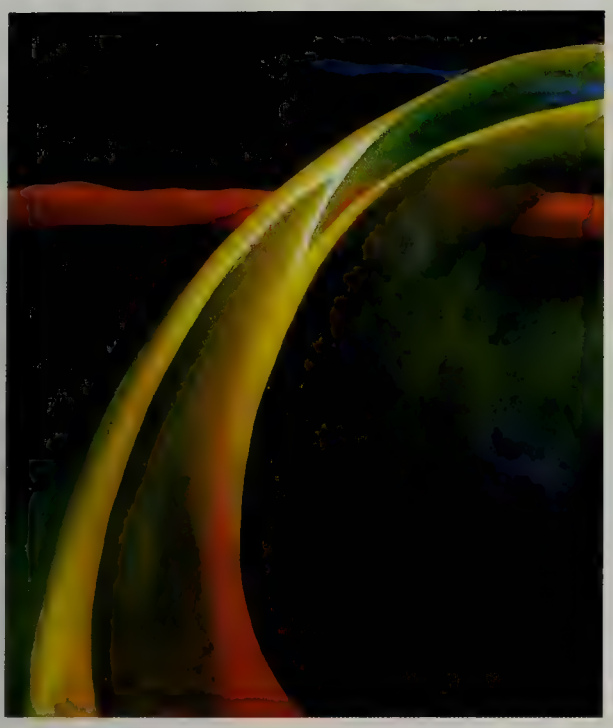
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Red & Orange Streak, 1919, by Georgia O'Keeffe (Philadelphia Museum of Art. Bequest of Georgia O'Keeffe for the Alfred Stieglitz Collection, 1987)

"I discovered Arthur Dove... before I was discovered."

Georgia O'Keeffe



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JULY 9 – AUGUST 23, 2009

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Opera

LES HUGUENOTS
July 31, August 2, 5, 7
Music by Giacomo Meyerbeer
Libretto by Eugene Scribe and Emile Deschamps

American Symphony Orchestra
Conducted by Leon Botstein

Sung in French with English supertitles
Directed by Thaddeus Strassberger

Theater

ORESTEIA* TRILOGY: *AGAMEMNON, CHOEPHORI, and THE EUMENIDES
July 15 – August 2
By Aeschylus
Translated by Ted Hughes
Directed by Gregory Thompson

Dance

LUCINDA CHILDS: DANCE
July 9, 10, 11, 12
Choreographed by Lucinda Childs
Film by Sol LeWitt
Music by Philip Glass

Music

ST. PAUL
August 9
Music by Felix Mendelssohn
Libretto by Pastor Julius Schubring

American Symphony Orchestra
Conducted by Leon Botstein

Bard Festival Chorale
James Bagwell, choral director

Bard Music Festival

Twentieth Season
RICHARD WAGNER AND HIS WORLD
August 14–16, 21–23
Two weekends of concerts, panels, and other events bring the musical world of Richard Wagner vividly to life.

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presents

Wagner and the World

August 14–16 and 21–23

The Bard Music Festival marks its 20th anniversary with two extraordinary weeks of concerts, panels, and other special events that explore the musical world of Richard Wagner.



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WEEKEND **ONE** — *The Fruits of Ambition*

Friday, August 14	PROGRAM ONE	***Genius Unanticipated*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Saturday, August 15	PROGRAM TWO	***In the Shadow of Beethoven*** Chamber works by Wagner, Spohr, Loewe, and others
	PROGRAM THREE	***Wagner and the Choral Tradition*** Choral works by Wagner, Brahms, Liszt, and others
	PROGRAM FOUR	***The Triumphant Revolutionary*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 16	PROGRAM FIVE	***Wagner's Destructive Obsession: Mendelssohn and Friends*** Works by Wagner, Mendelssohn, and Schumann
	PROGRAM SIX	***Wagner in Paris*** Chamber works by Wagner, Liszt, Berlioz, and others

WEEKEND **TWO** — *Engineering the Triumph of Wagnerism*

Friday, August 21	PROGRAM SEVEN	***Wagner Pro and Contra*** Works by Wagner, Brahms, Joachim, and others
Saturday, August 22	PROGRAM EIGHT	***Bearable Lightness: The Comic Alternative*** Works by Chabrier, Debussy, Offenbach, and others
	PROGRAM NINE	***Competing Romanticisms*** Chamber works by Goldmark, Brahms, Dvořák, and others
	PROGRAM TEN	***The Selling of the* Ring** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 23	PROGRAM ELEVEN	***Wagnerians*** Chamber works by Wagner, Chausson, Debussy, and others
	PROGRAM TWELVE	***Music and German National Identity*** American Symphony Orchestra, Leon Botstein, conductor Works by Wagner, Brahms, and Bruckner

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"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. "This Week at Tanglewood" begins on Friday, July 3, with host Martin Bookspan and guests Yefim Bronfman, Christian Tetzlaff, and Alexander Lonquich. The series continues through Friday, August 21, the final weekend of the BSO's Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

Koussevitzky Shed lawn video projections provided by Myriad Productions, Saratoga Springs, NY

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2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 3, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

CATHERINE FRENCH, violin (Martinů; 1st violin in Mendelssohn)
XIN DING, violin (2nd violin in Mendelssohn)
REBECCA GITTER, viola (Martinů; 2nd viola in Mendelssohn)
RONALD WILKISON, viola (1st viola in Mendelssohn)
ALEXANDRE LECARME, cello

MARTINŮ — **Three Madrigals for violin and viola (1947)**

Poco allegro
Poco andante
Allegro

MENDELSSOHN — **String Quintet No. 1 in A, Opus 18**

Allegro con moto
Intermezzo. Andante sostenuto
Scherzo: Allegro di molto
Allegro vivace

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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

In a little town named Polička, north of Brno and east of Prague in what's now called the Czech Republic, **Bohuslav Martinů**'s father was the Town Watcher. He lived with the family in a tower in the St. James Church, responsible for winding the church clock, tolling the bells, and keeping lookout for fires like the one that had destroyed the town center in 1845. Bohuslav was born in the tower and, being a sickly child, rarely left it in the first six years of his life. Although his talent was recognized at an early age, Martinů (1890-1959) was a disappointment in his formal musical

training. All he wanted to do was compose. He learned his craft by performing in the violin section of the Czech Philharmonic, becoming familiar with an expanded European repertoire that included the music of Debussy and Stravinsky. A move to Paris in 1923 broadened his horizons and increased his sphere of musical acquaintance; in his first years there he studied privately with Albert Roussel. Once he had gained confidence as a composer, he was very prolific in a wide range of genres, including the smallest chamber music works all the way up to symphonies and operas. He became acquainted with Stravinsky and Les Six and experienced jazz, imported from the U.S. after World War I, which had a major impact on his musical language. By the later 1920s he had achieved a great deal of local and international success. His compositional style has the clarity and rhythmic vitality of neoclassicism, with, later, specific reference to Baroque models such as the concerto grosso. In the 1930s Martinů's love for his homeland resulted in greater identification with the indigenous music of Bohemia, including rhythms based on traditional dances and certain scale and melodic patterns.

Martinů moved to the United States from Paris during World War II, fleeing Europe before the advance of the German Army after being blacklisted by the Third Reich for providing assistance to his countrymen who remained in Bohemia. Lacking English and introverted since childhood, Martinů (and his wife) had a difficult time adjusting to the United States, but, along with other help, Serge Koussevitzky's commission for the composer's First Symphony for the Boston Symphony and a later invitation to teach at Tanglewood helped keep his career afloat. Serge Koussevitzky had conducted the BSO in the premiere of Martinů's tone-poem *La Bagarre* ("Tumult") in 1927, which was the start of the composer's long relationship with the orchestra, leading to the BSO's ultimately giving the first performances of nine of his orchestral works. His *Fantaisies symphoniques* (Symphony No. 6) was a BSO 75th

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
July 10	James Morris
July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

anniversary commission premiered by the BSO and Charles Munch in 1955. In his last decade he divided his time between Europe (mostly France and Switzerland) and the U.S.

While at Tanglewood as an instructor in 1946, Martinů suffered a head injury during a fall from a height, with damage extensive enough to delay a planned return to Prague. (Political upheaval and the resultant seizure of government power by the Soviets in early 1948 put an end to his plans.) When he began to compose again, he was as prolific as ever. The first piece he wrote during his convalescence was his String Quartet No. 6; the Three Madrigals followed a bit later. The title references a genre of Renaissance polyphonic vocal music, one distinctive characteristic of which is dramatic word-painting. In these neoclassical instrumental works, the fluid narrative drama and contrapuntal textures of Martinů's nominal model probably suggested the interplay of personalities between the violin and viola parts in these three movements.

One of the earliest and greatest masterpieces of **Felix Mendelssohn** (1809-1847) is the glorious Octet for strings, Opus 20, that he composed in 1825 for the twenty-third birthday of Eduard Rietz, a close family friend who had given the young composer violin lessons and was later to take part with him in the Bach revival. The following year, Mendelssohn wrote the present quintet, which thus came between the Octet and the two remarkable early string quartets (which were published as Opp. 12 and 13, alerting us to how little connection there is in Mendelssohn's output between opus numbers and chronology). He surely intended the first violin part of the quintet for Rietz, but when Rietz died in January 1832, Mendelssohn wrote a new slow movement, Intermezzo, as a tribute; the manuscript of the Intermezzo bears the heading "*Nachruf*" ("In memoriam"). To make room for it within the traditional four movements, Mendelssohn cut a minuet and trio that had been in third place and moved the scherzo, originally the second movement, to its present position.

The quintet is scored for two violins, two violas, and cello, the same ensemble Mozart had used for his string quintets. Indeed, the spirit of Mozart hovers over the first movement, especially in reminiscences of that master's Clarinet Quintet, which happens to be in the same key. Though all of the instruments have a certain unobtrusive independence (as should be the case with chamber music), the first violin nevertheless takes over rather noticeably at times—Mendelssohn's offering to his friend Rietz. And then how much more important it becomes in the second movement, which was conceived as a tribute to the departed player. Here the player covers a very wide range and dominates the texture, at times, like a concerto soloist, though Mendelssohn never passes the boundaries of chamber music. The scherzo is a brilliant contrapuntal workout, with a fugal texture showing how much Mendelssohn had learned from his study of Bach while retaining the witty lightness that we know from the Octet. And he is able to offer dramatic surprises such as the sudden grinding to a halt on a hushed diminished-seventh chord before a final racing stretto.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

Originally the two fastest movements of the quintet were separated by the discarded minuet. Now they are cheek-by-jowl at the end of the piece, with some risk that the finale, coming right after the scherzo, might not achieve its full effect. It, too, is fast and filled with contrapuntal figures, though the young composer seems to be far more involved here with echoes of Beethoven quartets than with either Mozart or Bach. In any case, this largely youthful work, like the Octet and the two quartets surrounding it, reveals again the extraordinary imaginative and technical refinement of the seventeen-year-old boy, as he still was when he wrote this finale.

ROBERT KIRZINGER (Martinů) and
STEVEN LEDBETTER (Mendelssohn)

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Artists

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and chamber concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

Born in Canada, **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the

National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Ronald Wilkison will retire from the Boston Symphony Orchestra at the end of the 2009 Tanglewood season, following thirty-eight years of service to the BSO. Mr. Wilkison began violin lessons as a fourth-grader in his hometown of Sacramento under the tutelage of Jim Adair. While in his teens, he was selected as a Fellow of the American Federation of Musicians and attended the Congress of Strings for further study. Mr. Wilkison joined the United States Army at eighteen, serving for five years as a member of the Army Band's Strolling Strings in Washington, where he performed regularly at the White House. Before joining the Boston Symphony as a violinist in 1971, he was a member of the Baltimore Symphony and the Temple Institute String Quartet. A founding member (as second violin) of the Francesco String Quartet, he was appointed to his present position in the BSO viola section at the beginning of the 1982-83 season. A particularly noteworthy aspect of Mr. Wilkison's career is that he is, for the most part, self-taught and has always maintained an active interest in pursuits outside of music, including the Chinese game of Go, golfing, motorcycling, commodities trading, and home construction projects. He is currently renovating a c.1880 carriage house in the Adirondack Mountains in upstate New York; after his retirement from the BSO, he and his wife, violist Patricia McCarty, plan on dividing their time between Boston and the Adirondacks, where they have an affiliation with the Meadowmount School of Music.

Cellist **Alexandre Lecarme** joined the Boston Symphony Orchestra in September 2008. A native of Grasse, France, Mr. Lecarme graduated with the Premier Prix de Violoncelle from the Conservatoire National Supérieur de Musique de Paris in 1997. He moved to Boston at the invitation of Roman Totenberg, obtaining an Artist Diploma and master of music degree from Boston University as a recipient of the Saul B. and Naomi R. Cohen Foundation Grant and a Dean's Scholarship. His major teachers have included Jean-Marie Gamard in Paris, David Soyer, Andrés Díaz, Michael Reynolds, and George Neikrug. An avid chamber musician, he has appeared in the Rockport Chamber Music Festival, Hammond Performing Arts, Copley Society, Hebron Academy, Thayer Academy, and Temple Emmanuel chamber music series. As a founding member of the Tancrède Trio, he has performed extensively in the United States and Europe. Highlights include concerts at Shermetiev Palace in St. Petersburg for the 300th anniversary of that city, Opéra de Nice, and Salle Olivier Messiaen, Grenoble, France. Mr. Lecarme has participated at the Pablo Casals, Domaine Forget, Kneisel Hall, and Norfolk chamber music festivals; he has collaborated with such artists as Roman Totenberg, Seymour Lipkin, and members of the Tokyo String Quartet. In 2007, while a Fellow of the Tanglewood Music Center, he was principal cello of the TMC Orchestra for Verdi's *Don Carlo* under James Levine. Mr. Lecarme has performed on numerous occasions as a substitute player with the Chamber Orchestra of Boston, Boston Modern Orchestra Project, and, prior to his appointment, the BSO. He has released three CDs for Hammond GMAC Performing Arts, including works by Bach, Debussy, Schubert, Beethoven, and, most recently, cello sonatas of Rachmaninoff and Franck. The Saul B. and Naomi R. Cohen Foundation has generously loaned Mr. Lecarme a cello by JB Vuillaume.

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Friday, July 3, 2009

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Opening Night at Tanglewood

Friday, July 3, 2009

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2009 Tanglewood

Boston Symphony Orchestra
128th season, 2008–2009

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JAMES LEVINE
Music Director

Friday, July 3, 8:30pm
Opening Night at Tanglewood
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JAMES LEVINE CONDUCTING

ALL-TCHAIKOVSKY PROGRAM

Symphony No. 6 in B minor, Opus 74, "Pathétique"
Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso—Andante

{ I n t e r m i s s i o n }

Piano Concerto No. 1 in B-flat minor, Opus 23
Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

YEFIM BRONFMAN

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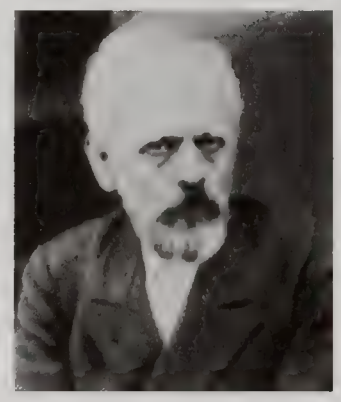
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Pyotr Ilyich Tchaikovsky (1841-1893)

Symphony No. 6 in B minor, Opus 74, "Pathétique"

First performance: October 28, 1893, St. Petersburg, Tchaikovsky cond. (nine days before his death). *First BSO performance*: December 1894, Emil Paur cond. *First Tanglewood performance*: August 13, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 30, 2005, Hans Graf cond.



During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty-five years ago it was completed by a Russian musicologist and performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

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The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On March 24 he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, March 24th, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the "*ardor fervidus*" and the "*languor subtristis*" of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be... no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on October 28 went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its sombre ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on November 6.

Though it is generally believed that Tchaikovsky's death was the result of cholera brought on by his drinking a glass of unboiled water during an epidemic, the extraordinarily expressive richness of the Sixth Symphony, and particularly that of its finale, has inspired a great deal of speculation regarding the composer's demise. It has even been suggested that Tchaikovsky poisoned himself fearing denunciation of himself to the Tsar as a homosexual by a duke with whose nephew he had struck up a friendship! Other writers have asserted that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

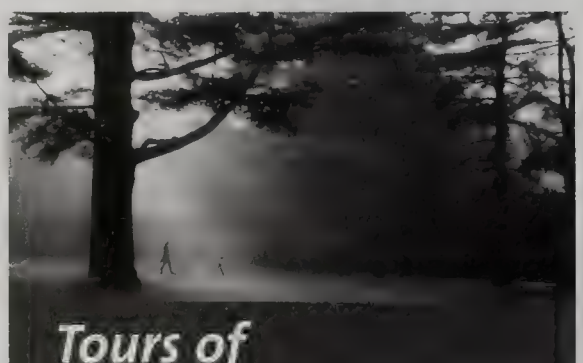
In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "'Excellent, Modya, bravo, *Pathetic*!' and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

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Ultimately, of course, Tchaikovsky's farewell vision is a somber one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

STEVEN LEDBETTER

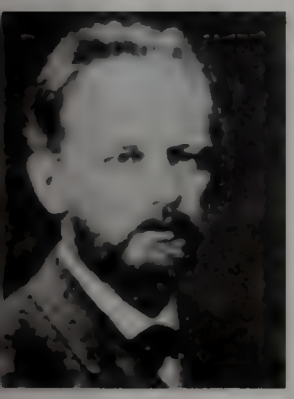
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Pyotr Ilyich Tchaikovsky

Piano Concerto No. 1 in B-flat minor, Opus 23

First performance: October 25, 1875, Boston Music Hall, B.J. Lang cond., Hans von Bülow, soloist. *First BSO performance*: February 1885, Wilhelm Gericke cond., B.J. Lang, soloist (though this was preceded by a performance of just the first movement on March 15, 1883, in Fitchburg, MA, with B.J. Lang and conductor Georg Henschel). *First Tanglewood performance*: July 29, 1947, Serge Koussevitzky cond., Ella Goldstein, soloist, in a benefit performance for the Berkshire Music Center (now the Tanglewood Music Center). *Most recent Tanglewood performance*: August 9, 2003, Paavo Järvi cond., Yefim Bronfman, soloist.

Nikolai Grigorievich Rubinstein, who Tchaikovsky hoped would be the first to play his B-flat minor piano concerto and who did actually conduct the premiere of his first four symphonies, of *Eugene Onegin*, and of a whole run of shorter works including *Romeo and Juliet*, *March Slave*, *Francesca da Rimini*, the Suite No. 1, *Capriccio italien*, and the Variations on a Rococo Theme for cello and orchestra, was born in Moscow in 1835, trained in law as well as in music, and was director of the Moscow Conservatory from its founding in 1866 until his death in 1881. He was younger brother to Tchaikovsky's teacher, the famous Anton Rubinstein, generally not quite so highly esteemed as a pianist, but considered the better conductor and teacher of the two. The list of Tchaikovsky premieres he led between 1866 and 1880 tells its own story of the closeness of the two men, but their encounter over the B-flat minor piano concerto was a disaster, Tchaikovsky having gone to Rubinstein for advice ("he was not only the best pianist in Moscow but also a first-rate all-round musician," wrote Tchaikovsky) only to be told that his work was "worthless and unplayable... beyond rescue... bad, vulgar...," leaving the composer astonished and outraged.



The premiere took place far from home, in Boston's Music Hall, now the Orpheum Theatre on Washington Street. Hans Guido von Bülow, ten years older than Tchaikovsky, had a distinguished double career as pianist and conductor. He had been articularly associated with the Wagnerian movement, had led the premieres of *Tristan* and *Meistersinger*, and would later become an important interpreter of Brahms and give the young Richard Strauss his first lift up the career ladder. Von Bülow's young wife Cosima, daughter of Franz Liszt, had by degrees left him for Wagner during the second half of the '60s, and, much embittered, he retired from the concert stage for some years. He resumed his career in 1872 and in March 1874 gave a recital at the Bolshoi Theater in Moscow. Tchaikovsky was stirred by the combination of intellect and passion in von Bülow's playing; von Bülow, in turn, liked

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Break

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Tchaikovsky's music. Soon after, he took the opportunity of smuggling a good word for Tchaikovsky into an article on Glinka's *A Life for the Tsar*:

> At the present moment we know but one other who, like Glinka, strives and aspires, and whose works—although they have not yet attained to full maturity—give complete assurance that such maturity will not fail to come. I refer to the young professor of composition at the Moscow Conservatory—Tchaikovsky. A beautiful string quartet of his has won its way in several German cities. Many other works by him merit equal recognition—his piano compositions, two symphonies, and an uncommonly interesting *Romeo and Juliet* Overture, which commends itself by its originality and its luxuriant melodic flow. Thanks to his many-sidedness, this composer will not run the danger of being neglected abroad as Glinka was.

Von Bülow was happy to accept the dedication in Rubinstein's stead and made arrangements to introduce the "Grand Concerto (Op. 23) in B-flat," as the program had it, at the fifth of a series of concerts in Boston. The audience was informed that

> the above grand composition of Tschaikowsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.

Von Bülow sent the composer a telegram announcing the triumphant reception of the concerto, and Tchaikovsky spent most of his available cash, of which just then he had very little, on a return message. Von Bülow consolidated his success by repeating the concerto at his matinee five days later and upon his return to Europe introduced it as speedily as possible in London and at other musical centers. The Boston

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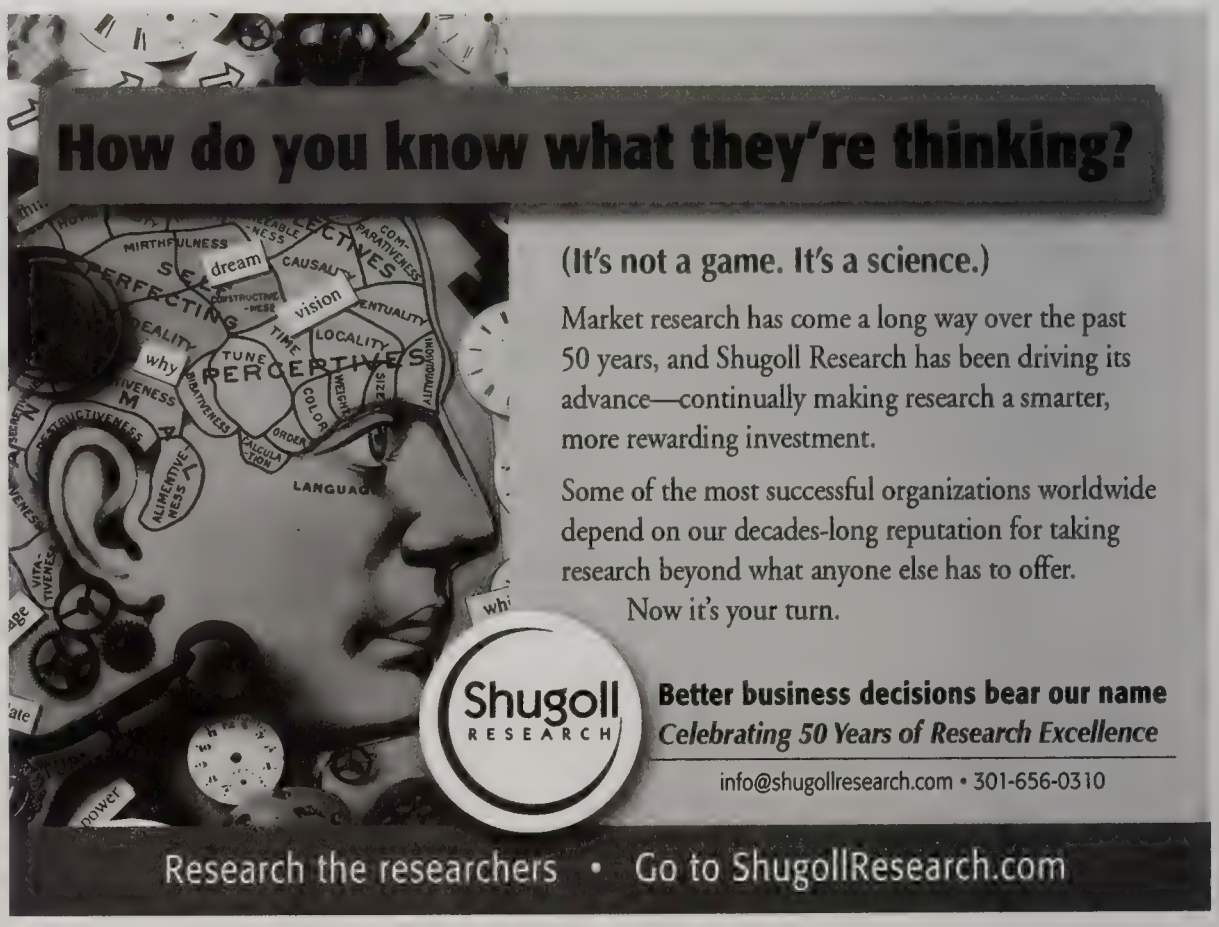


concert was a strenuous one for von Bülow, who also played the *Moonlight* Sonata and Liszt's version with orchestra of Schubert's *Wanderer* Fantasy. (There were also overtures by Spohr and Beethoven, and Mendelssohn's Wedding March to finish up with.) And one does wonder what it all sounded like with B.J. Lang's orchestra with four first violins!

The music needs no explication. Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early '40s as a pop song; the title was "Tonight we love," and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping theme that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, "*Il fau s'amuser, danser et rire,*" from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.



Guest Artist

Yefim Bronfman



Yefim Bronfman, popularly know as "Fima," is recognized as one of today's most outstanding virtuoso pianists. As a Los Angeles Philharmonic "On Location" Artist for the 2008-09 season, Mr. Bronfman appeared in subscription concerts and toured the Far East with the orchestra and Esa-Pekka Salonen, and performed a chamber music concert with the orchestra's musicians. Other season highlights included a duo-recital tour with Emanuel Ax including performances at Orchestra Hall in Chicago, Disney Hall in Los Angeles, and Carnegie Hall; a solo recital tour of the United States and Europe, culminating in performances at London's Wigmore Hall, Amsterdam's Concertgebouw, and in St. Petersburg; and engagements with the San Francisco Symphony led by Michael Tilson Thomas and the New York Philharmonic led by Lorin Maazel, as well as with the Pittsburgh Symphony, Baltimore Symphony, Montreal Symphony, and Toronto Symphony, among others. In Europe he appeared with the Royal Concertgebouw Orchestra, the Tonhalle Orchestra, Orchestre National de France, the St. Petersburg Philharmonic, the Berlin Philharmonic, the Philharmonia Orchestra in London, and at the Salzburg Festival. As a 2007-08 Carnegie Hall "Perspectives" artist, he performed solo, chamber, and orchestral works by composers ranging from Mozart to Prokofiev and Berg to Dalbavie. Other engagements included a tour of Japan with the Kirov Orchestra and Valery Gergiev; a solo recital tour to Japan, the U.S., and Europe; appearances with the Chicago, Atlanta, San Francisco, New Jersey, and Toronto symphony orchestras, and the west coast premiere of Esa-Pekka Salonen's Piano Concerto with the Los Angeles Philharmonic led by the composer and recorded live for Deutsche Grammophon. For the 2006 nationally televised opening gala of the New York Philharmonic, Mr. Bronfman and Emanuel Ax performed Mozart's Concerto for Two Pianos under Lorin Maazel. Later that season, he gave the world premiere of Salonen's Piano Concerto (written for him on commission from the New York Philharmonic) and participated in the Israel Philharmonic's seventieth-birthday concerts led by Zubin Mehta and Valery Gergiev. Mr. Bronfman appears regularly with the world's most celebrated ensembles and conductors, and at numerous summer festivals. He has given solo recitals in the leading halls of North America, Europe, and the Far East. In 1991 he toured Russia with Isaac Stern, marking Mr. Bronfman's first public performances there since his immigration to Israel. That same year he was awarded the Avery Fisher Prize. Mr. Bronfman won a Grammy for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. A passionate chamber musician, he has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, the Chamber Music Society of Lincoln Center, and with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Born in Tashkent (Soviet Union) in 1958, Yefim Bronfman moved to Israel with his family in 1973, making his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in 1978, his Washington recital debut in 1981, and his New York recital debut in 1982. A student of Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University, he also studied in the United States with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. Yefim Bronfman made his Boston Symphony debut in January 1989 and his Tanglewood debut in August 1990, returning regularly since then to Symphony Hall and to Tanglewood. His most recent BSO appearances were in July 2008 at Tanglewood, in Brahms's D minor piano concerto under David Zinman, and in November 2006 at Symphony Hall, in Rachmaninoff's Piano Concerto No. 4 with Rafael Frühbeck de Burgos conducting.

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Igor Stravinsky (1882-1971)
"Le Sacre du printemps" ("The Rite of Spring")

First performance: May 29, 1913, Paris, Pierre Monteux cond. *First BSO performance*: January 1924, (BSO Music Director) Pierre Monteux cond. *First Tanglewood performance*: August 12, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 29, 2005, Charles Dutoit cond.

Almost singlehandedly responsible for revealing the riches of Russian art, music, theater, and ballet to the world at large, Sergei Diaghilev was without question the most influential impresario of the twentieth century. Having first arranged a Russian art exhibit in Paris in 1906, he followed up with a series of concerts of Russian music and then Mussorgsky's powerful opera, *Boris Godunov*. In a particularly bold move, in 1909 he traveled to Paris with a complete troupe of set designers, costumers, choreographers, dancers, and composers to introduce the French to Russian ballet. The artistic world would never be quite the same.



Although not a performing artist himself, Diaghilev had the uncanny ability to find and nurture artistic talent. Indeed, his ballet troupe included such luminaries as choreographers Mikhail Fokine and Vaslav Nijinsky, set designers Leon Bakst and Alexandre Benois, and the twenty-seven-year-old composer, Igor Stravinsky. Diaghilev had first come in contact with Stravinsky in 1909, when he attended the premiere of two of the composer's most dazzling orchestral works, *Scherzo fantastique* and *Fireworks*. Recognizing an original voice, Diaghilev immediately invited the composer to join his company. Thus began one of the most fruitful artistic collaborations of the last century.

Stravinsky's first ballet for Diaghilev was *The Firebird* (*L'Oiseau de feu*), based on a Russian fairy story and choreographed by Mikhail Fokine. Collaborating closely with all the other artists involved in the project, he completed the score in a mere seven months. Narrative, choreography, set design, and costumes all developed in tandem with the music, establishing a collaborative pattern that would be repeated again and again throughout Stravinsky's career. *Firebird* garnered rave reviews when it was premiered in Paris in June 1910 and added Stravinsky's name to the vocabulary of the Parisian artistic community.

The musical language of *Firebird* is firmly rooted in 19th-century melodic and harmonic practice, but there are moments where we catch a glimpse of procedures that Stravinsky would employ in his later scores. Particularly notable are his use of exotic scales to represent the story's magical dimension and his subtle handling of syncopation and cross accents. In addition, Stravinsky required what he himself called a "wastefully large" orchestra (including an independent stage band, three harps, and a huge percussion section) to create brilliant, often breathtaking effects. Little wonder that *Firebird* remains one of Stravinsky's most popular scores today.

Stravinsky's next ballet for Diaghilev, *Petrushka* (1911), was a collaboration with Alexandre Benois. As Stravinsky explained, "in composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life." Stravinsky's sensitivity to the coordination of music and choreography, already evident in *Firebird*, became even more finely tuned just as the movements and emotions of the characters found perfect expression in the music. The orchestra is leaner than before, but Stravinsky compensated with unusual combinations of instruments, including the piano, a newcomer to the symphony orchestra. In the first tableau, Stravinsky depicts the bustle

of a pre-Lenten Russian fair by juxtaposing colorful blocks of musical material, often abruptly shifting from one to another. Stravinsky once said that "the success of *Petrushka* was good for me in that it gave me the absolute conviction of my ear." It was, however, with the next ballet, *Le Sacre du printemps,* that Stravinsky's place as the foremost composer of his day was secured.

While Paris eagerly awaited his next ballet, Stravinsky took two years to prepare the work, his most daring score to date. As with *Petrushka,* the impetus for composition was a visual image. In 1911, Stravinsky had a fleeting vision of a young girl dancing herself to death while surrounded by village elders in a pagan Russian ritual. He then turned to his friend Nikolai Roerich, a painter and noted scholar in ancient Russian rites, and together they worked at a depiction of the ancient ritual that had attracted Stravinsky so profoundly. Having grown up in St. Petersburg, Stravinsky remembered the cracking of the ice over the rivers when spring arrived and the din that reverberated throughout the city. For him, the coming of spring was a violent occurrence: it seemed "to begin in an hour and was like the whole earth cracking."

Roerich and Stravinsky divided the ballet into two parts, each beginning with an introduction. The action of the ballet was meant to depict the actual ritual of sacrifice; to this end, Stravinsky included no mime in the work, only dance. Each half

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contained a climactic set piece, thereby providing the ballet with two dramatic high points, and allowing for innovative and daring choreography. Vaslav Nijinsky, the star dancer in the Ballets Russes, and well known to Parisian audiences for his controversial roles (most notably the faun in Debussy's *Prélude à l'Apres midi d'un faune*), was asked to choreograph the ballet. After intensive rehearsals, at which both choreographer and composer were present, the piece was ready.

The premiere on May 29, 1913, led by Pierre Monteux at the Théâtre des Champs-Élysées, precipitated one of the most infamous riots in the history of Western music. During the introduction, even before the curtain rose, members of the audience began to hiss and shout. The strange orchestration and unusual harmonies, with the bassoon in its highest register and unresolved chords supporting the opening melodic line, both contributed to the tension in the theater. At first there were only isolated outbursts of laughter and mild protests, but as the curtain rose revealing a completely new approach to costuming and choreography, the commotion intensified. Once the caterwauling began, it never stopped.

Opposing factions in the audience began to bicker, some calling for the ballet to cease and others for silence so it could continue. Diaghilev attempted to stop the commotion by flicking the lights off and on, managing only to create an even more charged atmosphere. Because of the deafening noise, Nijinsky was forced to scream the count to the dancers while standing on a chair behind the curtain. When violence broke out the police were called in. Stravinsky stormed out of the theater after the performance, furious that his work had not been given a thorough hearing. The next day the riot made the front pages of the Parisian newspapers.

What caused such a ruckus and why did the new ballet make such a violent impression? Some scholars have suggested that Diaghilev actually instigated the riot through the strategic placement of paid "protestors" in hopes of receiving good press cover-



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July 30	Thomas Dausgaard
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August 20	David Fray

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Talk begins at 1pm.

Guided walk begins at 1:45pm, led by Boston Symphony Association of Volunteers Tour Guides

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age. Even this, however, does not fully explain the audience's violent reaction to the work.

Perhaps the audience was subjected to too much novelty at once, for it was not just the score that displayed an unfamiliar idiom, but also the scenario, the choreography, and even the costumes. In an attempt to depict prehistoric people, Nijinsky introduced gestures as alien to classical ballet as Stravinsky's harmonies were to traditional musical practice. The dancers often stood knock-kneed with toes turned and stomped around flat-footed, leading the outraged audience to think that the art of ballet itself was under siege.

Stravinsky's music drew heavily on folk song, though in later years he often tried to downplay his dependence upon it. Recent research on the *Rite* has uncovered much of this original folk material, though it is sometimes difficult to ascertain exactly what he borrowed. In general, Stravinsky treated the preexistent folk music as raw material, excising and utilizing gestures, melodic fragments, and patterns as he saw fit and, in the process, transforming the original into something entirely new for the ballet. Stravinsky's real interest in these tunes lay in their potential for rhythmic manipulation, a very different procedure from that in *Petrushka.*

What is particularly revolutionary in the *Rite,* then, is not Stravinsky's borrowing of folk song, but his transformation of it. There is an unprecedented use of dissonance in the piece, even though Stravinsky himself said that the use of nine-note chords was not particularly new. The accents and displaced rhythms that he superimposed on these chords, however, made for something genuinely unique. At times, he builds unstable rhythmic cells to which others are gradually added, resulting in a shifting sense of meter. Other composers had used similar techniques, but none with the energy and violence of Stravinsky, who fires these rhythmic cells at the audience in explosive combinations.

The *Rite* was performed in London several weeks after the notorious premiere and was revived in 1920 with new choreography by Massine. Unfortunately, Nijinsky's choreography does not survive, though in 1987 the Joffrey Ballet attempted to reconstruct the original from reminiscences of living witnesses and performers, period photographs, and notations in the score itself—an exercise that received mixed reviews.

By the 1930s, the *Rite* was often performed as a concert piece; it has since remained a staple of the orchestral repertory, maintaining its power and savage beauty despite the absence of dancers. Time has not dulled its cutting-edge quality. Indeed, the *Rite* sounds new, even to our 21st-century ears. What was originally interpreted in 1913 as an attack on art in fact represented a daring vision of what art could say and how it could say it.

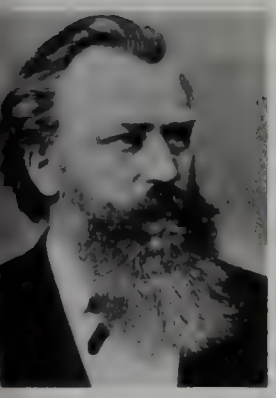
ELIZABETH SEITZ

Elizabeth Seitz teaches at the Boston Conservatory and has lectured widely on topics ranging from classical music and opera to Tito Puente and the role of MTV as a cultural force in popular music.

Johannes Brahms (1833-1897)
Violin Concerto in D, Opus 77

First performance: January 1, 1879, Leipzig, Johannes Brahms cond., Joseph Joachim, soloist. *First BSO performance*: December 1889, Arthur Nikisch cond., Franz Kneisel, soloist. *First Tanglewood performance*: July 31, 1955, Pierre Monteux cond., Isaac Stern, soloist. *Most recent Tanglewood performance by the BSO*: July 22, 2001, James Conlon cond., Frank Peter Zimmermann, soloist. *Most recent Tanglewood performance*: July 18, 2004, Orchestra of St. Luke's, Donald Runnicles cond., Joshua Bell, soloist.

The Violin Concerto of Brahms is both a close collaboration of two great friends and the testament to their friendship. Brahms was twenty in May of 1853, when he met the violinist Joseph Joachim, who was also a fine conductor and a solidly grounded composer in his own right. Joachim was just two years older but already well established as a musician. A close bond of mutual idealism sprang up between the two men at once and remained unbroken for more than thirty years. (There was a rupture between them in the middle 1880s, when Brahms clumsily tried to help patch Joachim's failing marriage. Brahms later composed his Double Concerto as a peace offering; it was accepted, but the two never regained the unfettered frankness of their earlier friendship.)



It is not clear when Joachim first asked Brahms to write him a concerto, but, in any case, he had to wait a number of years before receiving it. Not until the summer of 1878 did the composer feel ready to essay the piece, his first concerto since the one in D minor for piano, which had been a catastrophic failure with the audience at its premiere in 1859. Brahms drafted the score during a fruitful summer in Pörtschach, a favorite beauty spot where, as he wrote, "so many melodies fly about that one must be careful not to step on them." On August 21, 1878, Brahms suggested to Joachim that they collaborate on the final details of the solo part, since the composer was not himself a violinist. The intensity of the collaboration is evident in the composer's manuscript score, which bears the marks of extensive revision in Brahms's hand—often lightening the orchestral texture for the benefit of the soloist—and even more elaborate revisions to the solo part, made in red ink by Joachim himself.

The process of revision even ran beyond the first performance, which took place in Leipzig on New Year's Day, 1879. Joachim, of course, was the soloist, and the normally shy and retiring Brahms conducted. The critical response was certainly more favorable than it had been for the piano concerto two decades earlier, but Brahms was still regarded as a composer of severely intellectual music that made extraordinary demands on its listeners. Despite Joachim's ardent championing of the concerto, it did not really join the standard repertory until after the turn of the century.

But Brahms and his friends were clearly pleased. We have an amusing description of the evening's aftermath from a Bostonian, George W. Chadwick, who was a student in Leipzig at the time and soon to become one of America's leading composers. A few days later Chadwick wrote to a friend in Massachusetts:

> Joachim played Brahms' new concerto for the violin in the Gewandhaus that night under Brahms' own direction, and about one o'clock I saw the precious pair, with little Grieg (who is here this winter) staggering out of Auerbach's keller (of Faust renown) all congratulating each other in the most frantic manner on the excellent way in which they had begun the New Year. I thought to myself that Johnny Brahms might be the greatest living composer but I did not believe it could save him from having a "Katzenjammer" the next day about the size of the Nibelungen Trilogy, as many a lesser composer has had.

What early audiences found difficult to follow in Brahms was the abundance of his

invention. He was never simply content to state a musical idea and then restate it; he begins to develop his ideas almost from the moment they appear, and the impact of so much material seemed overwhelming. The opening orchestral ritornello flows in long musical paragraphs, but these are made up of strikingly varied ideas, interwoven in one another, capable of being developed separately or in combination. The unaccompanied melody at the opening, with the orchestra entering softly on an unexpected harmony, is an homage to Beethoven's Fourth Piano Concerto. The second part of the orchestral exposition runs through a gamut of musical ideas, hinting at but never quite reaching a new lyric melody that finally appears—swaying, coaxing—only when the soloist is able to introduce it in his exposition. Throughout the movement Brahms is not concerned to produce an excuse for virtuosic fireworks in which the orchestra simply provides support, but to blend the soloist and orchestra into a substantial organism inspired by the Beethoven Violin Concerto, the one earlier violin concerto that could be said to occupy the level at which Brahms aimed.

The slow movement was an afterthought, replacing two whole movements that Brahms decided to cut before the premiere. (Characteristically self-effacing, Brahms described them as "the best parts.") The new Adagio begins with a woodwind passage referred to by violinist Pablo de Sarasate when he explained why he did not intend to learn the new concerto: "Why should I stand there and let the oboe play the one good tune in the piece?"

Brahms had been introduced to Joachim by a Hungarian violinist, Eduard Reményi, with whom he was touring and who taught Brahms about the style of so-called "gypsy" music. The finale of the Violin Concerto is another delightful essay in imitating that exotic style, filled with fire, flash, and energy.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artist

Christian Tetzlaff



Named *Musical America*'s "Instrumentalist of the Year" in 2005, Christian Tetzlaff is internationally recognized as one of the most important violinists of his generation; he performs and records a broad spectrum of repertoire, ranging from Bach to 19th-century masterpieces, and from 20th-century concertos to world premieres of contemporary works. Also dedicated to chamber music, he collaborates frequently with such distinguished artists as Leif Ove Andsnes, Lars Vogt, Alexander Lonquich, and Tabea Zimmermann, and he is the founder of the Tetzlaff Quartet, which he formed in 1994 with violinist Elisabeth Kufferath, violist Hanna Weinmeister, and his sister, cellist Tanja Tetzlaff. Born in Hamburg in 1966 to a musical family, Christian Tetzlaff began playing violin and piano at age six, but pursued a regular academic education while continuing his musical studies; he began intensive study of the violin only at fourteen, when he made his debut with the Beethoven concerto. His teacher at the conservatory in Lübeck, Uwe-Martin Haiberg, placed equal stress on interpretation and technique. Mr. Tetzlaff came to the United States during the 1985-86 academic year to work with Walter Levine at the University of Cincinnati College-Conservatory of Music, and also spent two summers at Vermont's Marlboro Music Festival. In demand as a soloist with many of the world's

leading ensembles and conductors, he has performed with the orchestras of Chicago, Cleveland, Boston, Philadelphia, New York (both the Philharmonic and the Metropolitan Opera Orchestra), San Francisco, Los Angeles, and Toronto, among many others, and also appears regularly in recital, as well as with major orchestras in Berlin, Vienna, London, Paris, and Amsterdam. Highlights of 2008-09 include appearances with the Metropolitan Opera Orchestra and James Levine at Carnegie Hall, with the Cleveland and Philadelphia orchestras, New York Philharmonic, Cincinnati and Houston symphonies, and Toronto Symphony (the North American premiere of Mark-Anthony Turnage's Violin Concerto *Mambo, Blues and Tarantella,* written for Mr. Tetzlaff and premiered with the London Philharmonic in September 2008). In North America he plays all-Bach recitals and appears in duo-recitals with Leif Ove Andsnes, and with the Tetzlaff Quartet. Mr. Tetzlaff's recordings for Virgin Classics include concertos ranging from Haydn to Bartók; 20th-century sonatas by Janáček, Debussy, Ravel, and Nielsen with Leif Ove Andsnes; the complete works for violin and orchestra of Jean Sibelius, which won the prestigious Diapason d'Or; a Grammy-nominated album of Bartók's violin sonatas 1 and 2 (with Mr. Andsnes) and Sonata for Solo Violin; and the concertos of Brahms and Joachim. He has also recorded the Brahms violin sonatas with Lars Vogt for EMI; Tchaikovsky's Violin Concerto for PentaTone Classics; Beethoven's Violin Concerto for Arte Nova, and Bach's sonatas and partitas for solo violin on the Musical Heritage and Haenssler labels. Christian Tetzlaff makes his home near Frankfurt with his wife, a clarinetist with the Frankfurt Opera, and their three children. He currently performs on a violin made by the German violin maker, Peter Greiner, modeled after a Guarneri del Gesù. Also at Tanglewood this summer, Mr. Tetzlaff performs Beethoven's complete sonatas for violin and piano with pianist Alexander Lonquich in Seiji Ozawa Hall (in three concerts this week—tonight, Tuesday night, and Thursday night). Christian Tetzlaff made his Boston Symphony debut in November 1990 with the Violin Concerto of Robert Schumann, subsequently returning for concertos by Berg, Ligeti, Sibelius, Szymanowski, and Brahms. His most recent appearances with the orchestra were in November 2006, when he played the violin concertos of both Beethoven and Schoenberg (in a single program) with James Levine conducting, and in November 2007, in Berg's Violin Concerto with Maestro Levine conducting. His most recent Tanglewood appearance was in July 2005, playing music of Mozart with David Robertson conducting.

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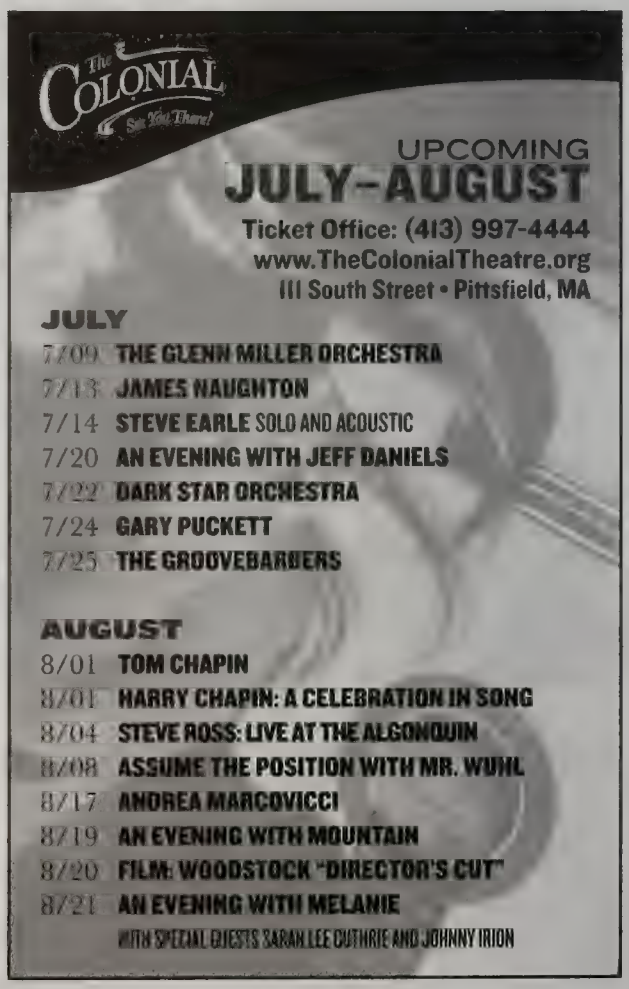
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July at Tanglewood

Thursday, July 2, 8pm
STEPHEN KOVACEVICH, piano
Music of Bach, Schumann, and Beethoven

Friday, July 3, 6pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, July 3, 8:30pm
Opening Night at Tanglewood
BSO—JAMES LEVINE, conductor
YEFIM BRONFMAN, piano
ALL-TCHAIKOVSKY PROGRAM
Symphony No. 6, *Pathétique*
Piano Concerto No. 1

Saturday, July 4, 7pm
Diana Krall

Sunday, July 5, 2:30 p.m. Shed
BSO—JAMES LEVINE, conductor
CHRISTIAN TETZLAFF, violin
STRAVINSKY *The Rite of Spring*
BRAHMS Violin Concerto

Sunday, July 5, 8pm
Tuesday, July 7, 8pm
Thursday, July 9, 8pm
CHRISTIAN TETZLAFF, violin
ALEXANDER LONQUICH, piano
The complete Beethoven sonatas for violin and piano (in three programs)

Friday, July 10, 6pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, July 10, 8:30pm
BSO—HERBERT BLOMSTEDT, conductor
EMANUEL AX, piano
NIELSEN *Helios* Overture
BEETHOVEN Piano Concerto No. 4
BRAHMS Symphony No. 4

Saturday, July 11, 10:30am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 12

Saturday, July 11, 8:30pm
TMC ORCHESTRA—JAMES LEVINE, conductor
JAMES MORRIS, bass-baritone (Hans Sachs)
JOHAN BOTHA, tenor (Walther von Stolzing)
HEI-KYUNG HONG, soprano (Eva)
MARIA ZIFCHAK, mezzo-soprano (Magdalene)
MATTHEW POLENZANI, tenor (David)
Additional vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
WAGNER *Die Meistersinger von Nürnberg*, Act III
Sung in German with English supertitles

Sunday, July 12, 2:30pm
BSO—HERBERT BLOMSTEDT, conductor
JOSHUA BELL, violin
BEETHOVEN *Egmont* Overture
BRUCH Violin Concerto No. 1
DVOŘÁK Symphony No. 8

Tuesday, July 14, 8pm
LE CONCERT DES NATIONS
JORDI SAVALL, director
Les Goûts Réunis: Music of Biber, Corelli, Avison, Rodríguez de Hita, and Boccherini

Wednesday, July 15, 8pm
LE CONCERT DES NATIONS
JORDI SAVALL, director
F. MURRAY ABRAHAM, actor
Stage Music in the Plays of William Shakespeare: Music of Johnson, Locke, and Purcell

Friday, July 17, 6 pm (Prelude Concert)
MEMBERS OF THE BSO

Friday, July 17, 8:30pm
BSO—JAMES LEVINE, conductor
LEON FLEISHER, piano
MOZART Piano Concerto No. 23 in A, K.488
MAHLER Symphony No. 6

Saturday, July 18, 10:30 am
Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 19

Saturday, July 18, 8:30pm
Film Night at Tanglewood
BOSTON POPS—JOHN WILLIAMS, conductor
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Sunday, July 19, 2:30pm

BSO—JAMES LEVINE, conductor
ALL-MOZART PROGRAM
Symphonies 39, 40, and 41 (*Jupiter*)

Monday, July 20, 8pm

TMC ORCHESTRA AND
CONDUCTING FELLOWS
Works for chamber orchestra by Strauss, Schoenberg, Ives, Milhaud, and Foss

Wednesday, July 22, 8pm

THOMAS HAMPSON, baritone
CRAIG RUTENBERG, piano
All-American program of songs by Ives, Foster, Copland, Bernstein, and others

Friday, July 24, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Friday, July 24, 8:30pm

BSO—JAMES LEVINE, conductor
STEVEN ANSELL, viola
BERLIOZ *Roman Carnival* Overture
BERLIOZ *Harold in Italy*, for viola and orchestra
MUSSORGSKY Prelude to *Khovanshchina*
MUSSORGSKY (orch. RAVEL) *Pictures at an Exhibition*

Saturday, July 25, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Saturday, July 25

Saturday, July 25, 8:30pm

BSO—JAMES LEVINE, conductor
Soprano to be announced
MATTHIAS GOERNE, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
BRAHMS *A German Requiem*

Sunday, July 26, 2:30pm

BSO—DAVID ROBERTSON, conductor
THOMAS HAMPSON, baritone
ORLI SHAHAM, piano
HARRIS Symphony No. 3
THOMSON Five Songs from William Blake
BARBER Songs with Orchestra
BERNSTEIN Symphony No. 2, *The Age of Anxiety*

Sunday, July 26, 7:30pm
Monday, July 27, 7:30pm
Wednesday, July 29, 7:30pm

TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor (July 26 and 27)
CHRISTOPH ALTSTAEDT (TMC Fellow), conductor (July 29)
IRA SIFF, director
EDUARDO SICANGCO, set and costume designer
PETER WEST, lighting designer
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
MOZART *Don Giovanni*
Fully staged production, sung in Italian with English supertitles

Tuesday, July 28, 8:30pm

Tanglewood on Parade
BSO, BOSTON POPS ORCHESTRA, and TMC ORCHESTRA
JAMES LEVINE, KEITH LOCKHART,
JOHN WILLIAMS, RAFAEL FRÜHBECK
DE BURGOS, and LEONARD SLATKIN, conductors
Gov. DEVAL PATRICK, speaker (Copland)
Music of Rossini, Enescu, Bernstein, Williams; Copland's *Lincoln Portrait,* and Tchaikovsky's *1812 Overture*
Fireworks to follow the concert

Thursday, July 30, 8pm

SIR JAMES GALWAY, flute
LADY JEANNE GALWAY, flute
PHILLIP MOLL, piano
Celebrating Sir James Galway's 70th Birthday

Friday, July 31, 6 pm (Prelude Concert)

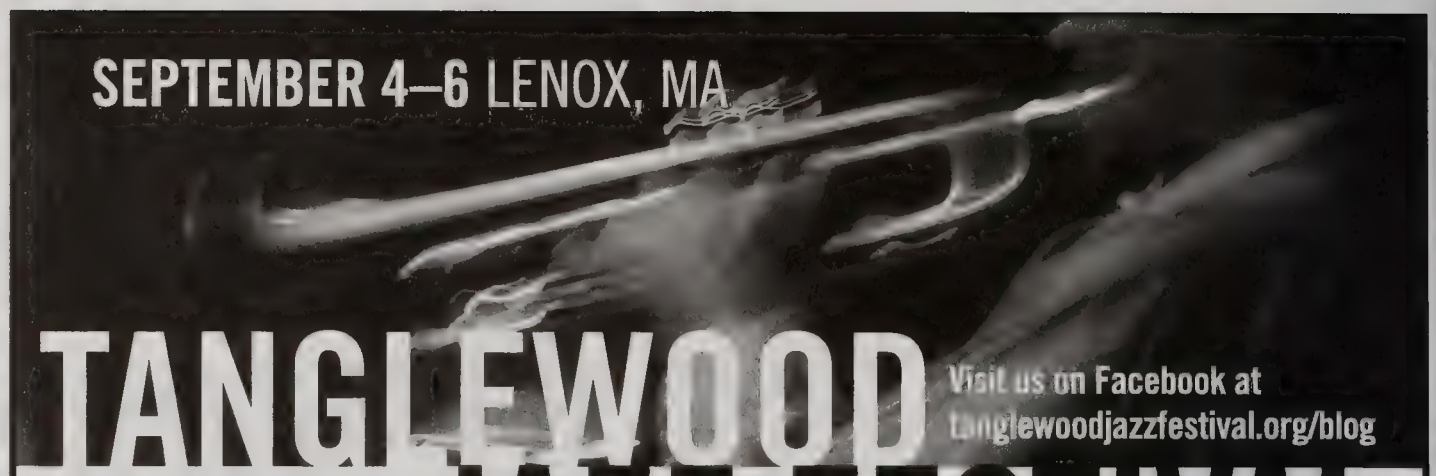
MEMBERS OF THE BSO

Friday, July 31, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
VADIM REPIN, violin
BEETHOVEN Violin Concerto
DEBUSSY *La Mer*
RAVEL *Daphnis et Chloé*, Suite No. 2

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Programs and artists subject to change.



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SEPT 5 SATURDAY 8PM
"Reverse Thread"
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"Dreaming the Duke"
with Nnenna Freelon, Harolyn Blackwell and Mike Garson

SEPT 6 SUNDAY 2PM
"A Piano Duet"
with Kenny Barron and Mulgrew Miller

Vanguard Jazz Orchestra

SEPT 6 SUNDAY 8PM
"A Triumph of Trumpets" with the Jon Faddis Quartet and special guests Wallace Roney and Sean Jones

Dave Holland Octet with Chris Potter, Robin Eubanks, Antonio Hart, Alex Sipiagian, Gary Smulyan, Nate Smith, and Steve Nelson



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2009 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 22, 10am, 1pm, 4pm
String Quartet Marathon:
Three two-hour performances

Sunday, June 28, 10am
Music for Brass and Percussion

Monday, June 29, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 29, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT, GERGELY MADARAS (TMC Fellow), and RYAN McADAMS (TMC Fellow), conductors
ALL-SIBELIUS PROGRAM
The Swan of Tuonela
Tapiola
Symphony No. 2

Sunday, July 5, 10am
Chamber Music

Monday, July 6, 8pm
Vocal and Chamber Music

Wednesday, July 8, 8pm
Vocal Recital

Saturday, July 11, 6pm ♪
Prelude Concert

Saturday, July 11, 8:30pm (Shed) *
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
WAGNER *Die Meistersinger von Nürnberg,* Act III
Concert performance sung in German with English supertitles

Sunday, July 12, 10am
Chamber Music

Thursday, July 16, 8pm
Vocal and Chamber Music

Saturday, July 18, 6pm ♪
Vocal Prelude Concert
The Richard Rodgers Songbook

Sunday, July 19, 10am
Chamber Music

Monday, July 20, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA
STEFAN ASBURY and TMC Conducting Fellows CHRISTOPH ALTSTAEDT, GERGELY MADARAS, and RYAN MCADAMS, conductors
STRAUSS *Metamorphosen*
SCHOENBERG *Song of the Wood-dove*
IVES *Three Places in New England*
MILHAUD *La Création du monde*
FOSS *Introductions and Goodbyes*

Tuesday, July 21, 1pm
A Program of Vocal Duets

Saturday, July 25, 6pm ♪
Prelude Concert

Sunday, July 26, 10am
Chamber Music

Sunday, July 26, 7:30pm (Theatre) *
Monday, July 27, 7:30pm (Theatre) *
Wednesday, July 29, 7:30pm (Theatre) *
TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor
CHRISTOPH ALTSTAEDT (TMC Fellow), conductor (July 29)
IRA SIFF, director
MOZART *Don Giovanni*
Fully staged, sung in Italian

Tuesday, July 28 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
2:30pm: TMC Music for Piano
4:30pm: TMC Chamber Music
5:30pm: STRAVINSKY's *Renard,* directed by Mark Morris
8pm: TMC Brass Fanfares (Shed)
8:30pm: Gala concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, RAFAEL FRÜBECK DE BURGOS, and LEONARD SLATKIN, conductors
Gov. DEVAL PATRICK, speaker
Music of ROSSINI, ENESCU, BERNSTEIN, WILLIAMS, COPLAND, and TCHAIKOVSKY

2009 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 11, 2:30pm**, Federico Cortese conducts music of Adams, Barber, and Brahms. **Saturday, July 25, 2:30pm,** Federico Cortese conducts Gershwin, Beethoven, and Bartók. **Saturday, August 8, 2:30pm**, Paul Haas conducts Mahler.

WIND ENSEMBLE PROGRAMS: **Friday, July 10, 8pm**, David Martins conducts Williams, Persichetti, Syler, Ellerby, and Gorb; featuring a selection by the Triton Brass Quintet. **Friday, July 24, 8pm**, H. Robert Reynolds conducts Ticheli, Thomson, Grantham, Wilson, Bach, and Mackey; featuring a selection by the Vento Chiaro Wind Quintet.

VOCAL PROGRAMS: **Saturday, August 1, 2:30pm**, Ann Howard Jones conducts Haydn, Mendelssohn, and Foss.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 13**; **Tuesday, July 14**; **Wednesday, July 15**; **Tuesday, August 4**; **Wednesday, August 5; Thursday, August 6**.

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Saturday, August 1, 6pm ♪
Prelude Concert
Performances by TMC Faculty and Guests

Sunday, August 2, 10am (Theatre)
Chamber Music

Monday, August 3, 6pm (Theatre)
Vocal Prelude Concert

Monday, August 3, 8pm (Shed) *
TMC ORCHESTRA AND VOCAL FELLOWS
RAFAEL FRÜBECK DE BURGOS and RYAN MCADAMS (TMC Fellow), conductors
PETER SERKIN, piano
All-STRAVINSKY PROGRAM
Pulcinella (complete)
Concerto for Piano and Winds
Suite from *The Firebird* (1919 version)

Wednesday, August 5, 8pm *
Thursday, August 6, 8pm *
MARK MORRIS DANCE GROUP
GERGELY MADARAS (TMC Fellow), conductor
EMANUEL AX, piano
COLIN JACOBSEN, violin
YO-YO MA, cello
Choreography by Mark Morris to music of HAYDN, BEETHOVEN, STRAVINSKY, and IVES

Saturday, August 8, 6pm ♪
Prelude Concert

Friday, August 7—Tuesday, August 11
2009 FESTIVAL OF CONTEMPORARY MUSIC
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Five days of contemporary music performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.
This year's Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, and through grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

Thursday, August 13, 8pm
Vocal Recital

Saturday, August 15, 11am
Music of TMC Composition Fellows

Saturday, August 15, 6pm ♪
Prelude Concert
Songs by ANDRÉ PREVIN

Sunday, August 16, 10am
Chamber Music

Sunday, August 16, 1pm (Theatre)
Prelude Concert

Sunday, August 16, 2:30pm (Shed) *
The Leonard Bernstein Memorial Concert
TMC ORCHESTRA
KURT MASUR, conductor
GARRICK OHLSSON, piano
ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2
Mr. Ohlsson's appearance supported by Cynthia and Oliver Curme.

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts (except for TMC Orchestra concerts and opera performances), tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. Tickets are $11. *Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 29; August 3 and 18), opera performances (July 11; July 26, 27, 29), and FCM events (August 7-11) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

FRIENDS OF TANGLEWOOD AND FRIENDS OF THE TMC AT THE $75 LEVEL receive one free admission and FRIENDS AT THE $150 LEVEL OR HIGHER receive two free admissions to TMC Fellow chamber performances or recitals by presenting their membership cards at the Bernstein Gate one hour before concert time. Additional tickets are $11. For information on becoming a Friend of Tanglewood, call (413) 637-5261, or visit bso.org

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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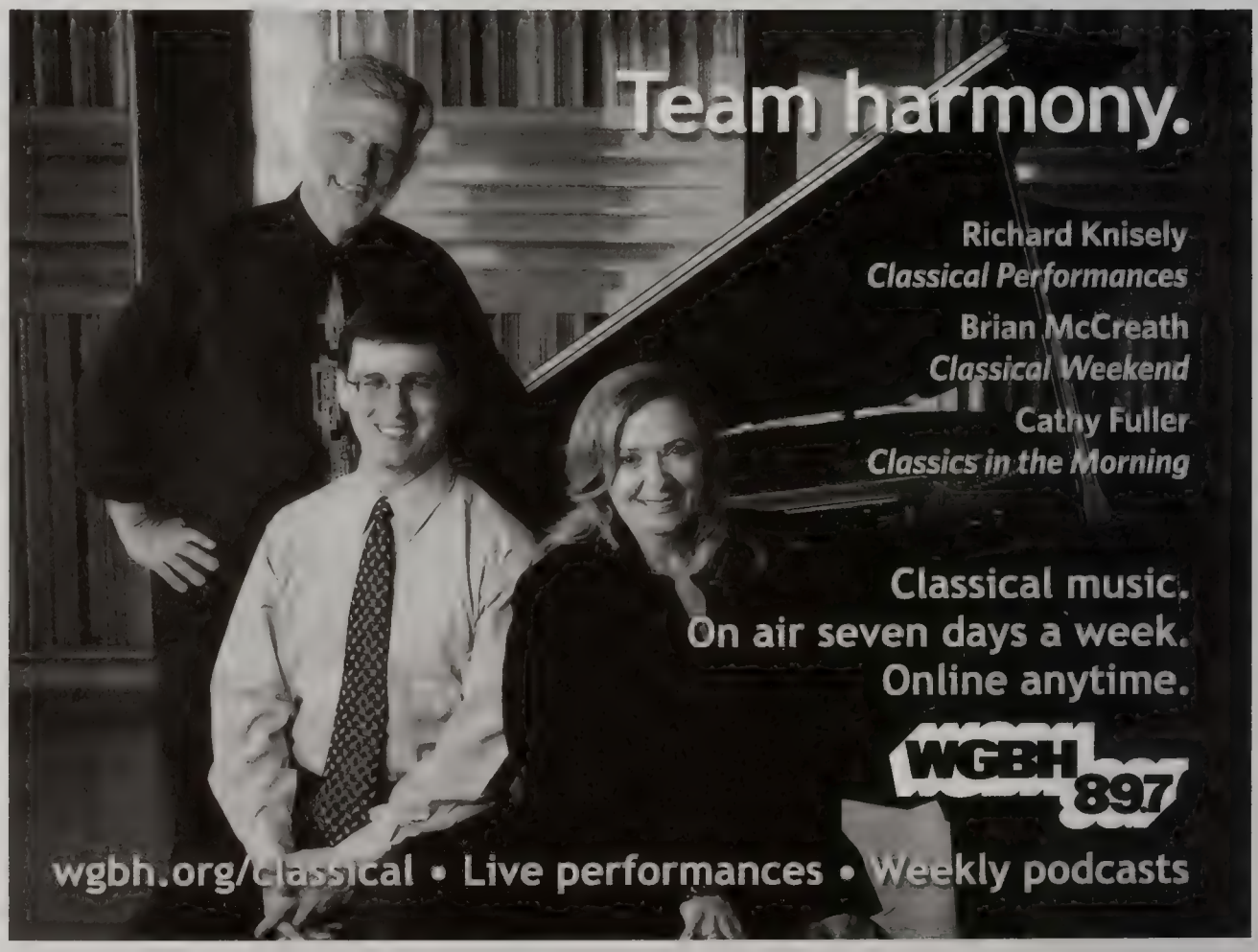
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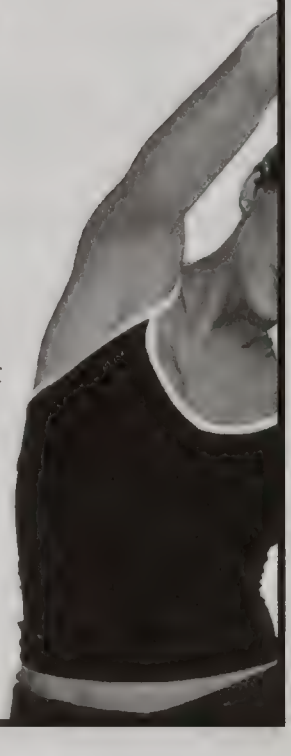
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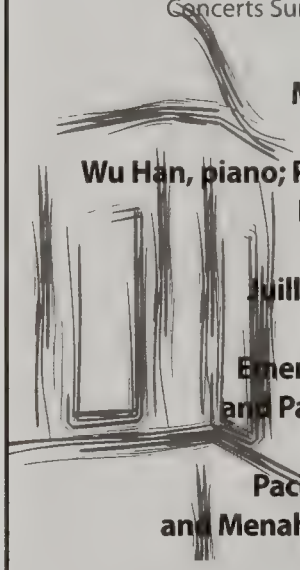
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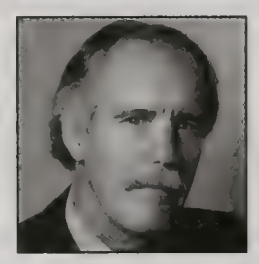
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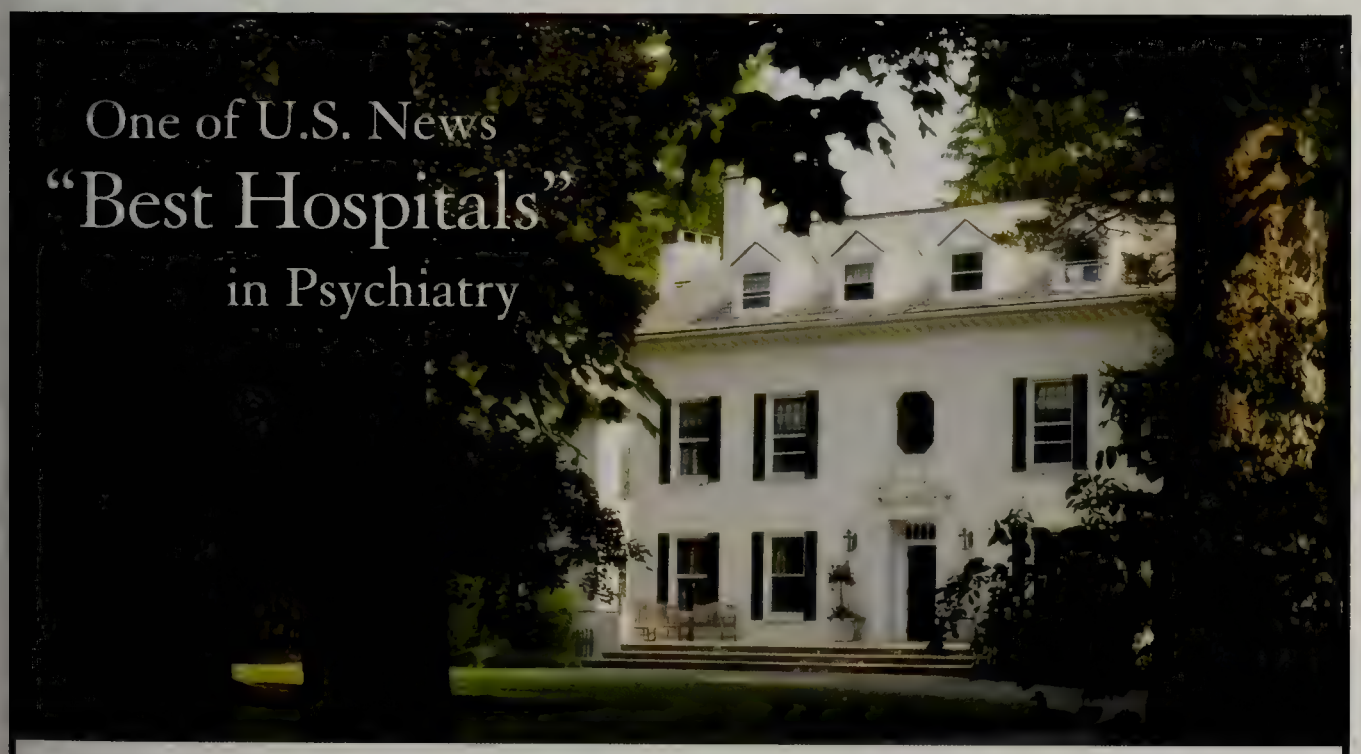
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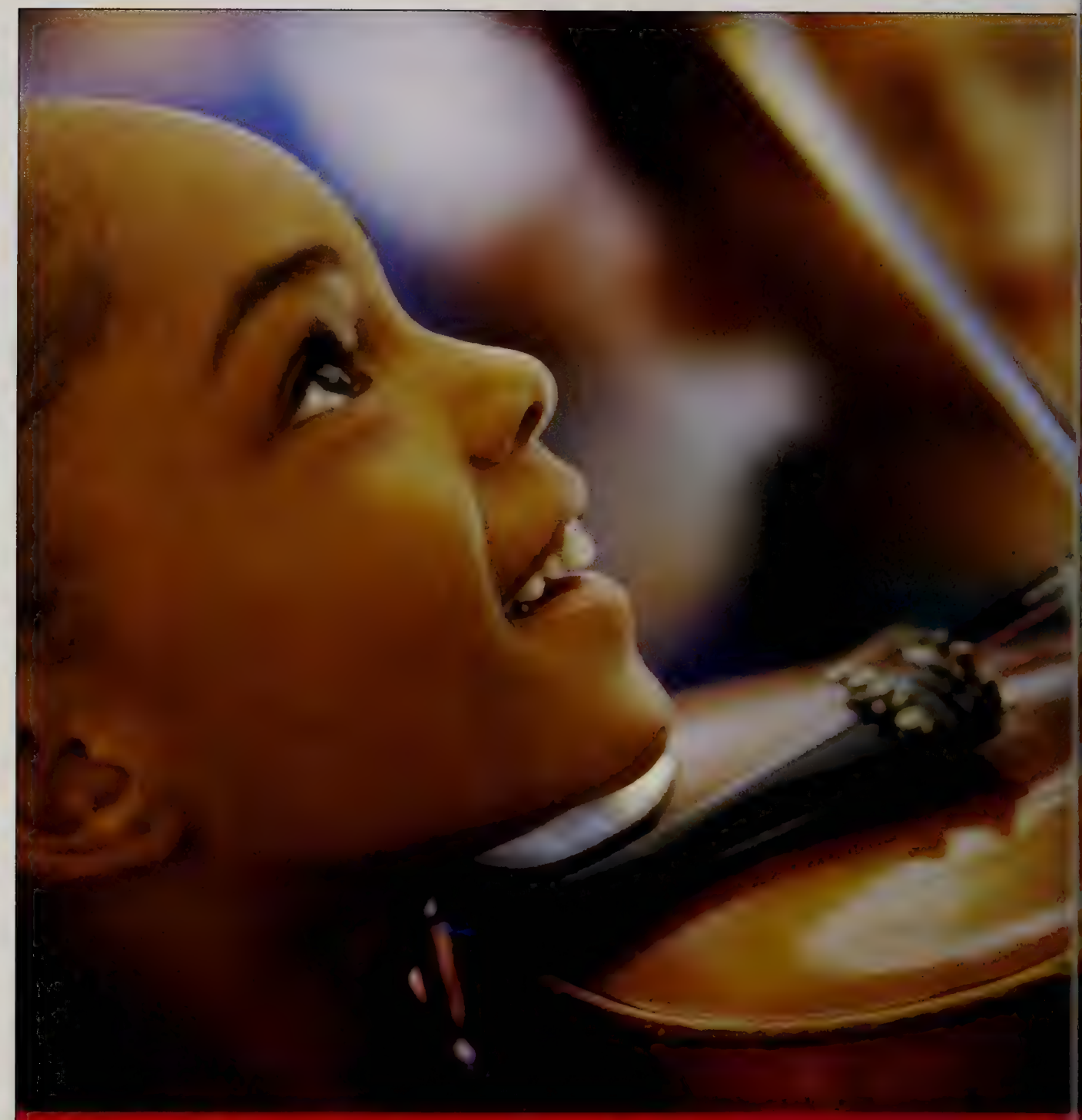


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45 BOSTON SYMPHONY ORCHESTRA
HERBERT BLOMSTEDT conducting; JOSHUA BELL, violin
Music of Beethoven, Bruch, and Dvořák

"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 10, include bass-baritone James Morris and a member of the Tanglewood Music Center Orchestra. The series continues through Friday, August 21, the final weekend of the BSO's Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

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2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 10, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

JULIANNE LEE, violin
ALEXANDER VELINZON, violin
ROBERT BARNES, viola
MIHAIL JOJATU, cello

DVOŘÁK — **Terzetto in C for two violins and viola, Opus 74**

Introduction: Allegro ma non troppo
Larghetto
Scherzo: Vivace—Poco meno mosso—Vivace
Finale: Theme and Variations

Ms. LEE, Mr. VELINZON, and Mr. BARNES

MARTINŮ — **Serenade No. 2 for two violins and viola (1932)**

Allegro
Poco adagio
Allegro con brio

Mr. VELINZON, Ms. LEE, and Mr. BARNES

BEETHOVEN — **Quartet No. 4 in C minor, Opus 18, No. 4**

Allegro, ma non tanto
Scherzo: Andante scherzoso, quasi allegretto
Menuetto: Allegretto
Allegro

Mr. VELINZON, Ms. LEE, Mr. BARNES, and Mr. JOJATU

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Antonín Dvořák (1841-1904) composed his Terzetto in C, Opus 74, in just one week of January 1887, for the relatively uncommon combination of two violins and viola. It was intended to be a small and simple work for his private amusement, to be played by a violinist friend whose pupil was to play second violin, while Dvořák took the viola part himself. In the writing, the music outgrew this original intention. Though it remained brief it became difficult, so Dvořák wrote another, easier trio for two violins and viola, the Bagatelles, Opus 75a, and turned this one over to the Prague Society of Artists for its first public performance, which too place on March 30 that year.

The Terzetto is a collection of charming miniatures that begins with an Introduction, Allegro ma non troppo, in three parts, the middle one rhythmically more energetic than the others. The lyrical Larghetto that follows without pause is similarly constructed. The third movement is a lively scherzo, Vivace, in the manner of the Czech folk dance called the *furiant*, with syncopated rhythms and shifting stresses. Its contrasting central Trio section moves at a somewhat relaxed pace. The finale begins Poco adagio, with a theme derived from the first movement, which provides the subject for a series of ten dramatically contrasting variations.

The designation "terzetto" was generally reserved, in the Classical and Romantic eras, for music for three voices. Mozart's use of it for piano trios was exceptional. Dvořák almost certainly intended it as nothing but a diminutive of "trio."

Bohuslav Martinů (1890-1959), the most important Czech composer of the twentieth century (arguably, after the older Janáček), died fifty years ago this August 28. During his time in the U.S. in exile from war-torn Europe in the 1940s, he was championed by Serge Koussevitzky and the Boston Symphony Orchestra; the relationship with the BSO continued during Munch's tenure. The BSO premiered nine of his orchestral works, including his First Symphony and his *Fantasies symphoniques* (Symphony No. 6), the latter a commission for the orchestra's 75th anniversary. Koussevitzky also enlisted Martinů to teach at Tanglewood; unfortunately while here he fell from a height and sustained a head injury that required months of recuperation.

Martinů was born in 1890 in the small Bohemian town of Polička. As a child, he showed such talent as a violinist that the town took up a collection to fund his further studies in Prague. Once in school he showed little inclination for the required studies, and spent most of his time and energy attending concerts and poring over what scores were available to him. He failed his conservatory examinations as a violinist and at the Organ School as well, where he had transferred in order to study composition (which he was not allowed to do). Ultimately he learned most what he taught to himself, and via the experience of performing in the violin section of the Czech Philharmonic, which played an expanded European repertoire that included Debussy and Stravinsky. A move to Paris in 1923 broadened his horizons and increased his sphere of musical acquaintance; in his first years there he studied privately with Albert Roussel.

Martinů was very prolific for most of his life. His eclecticism, talent, and constant production of new works eventually began to coalesce into a definite and identifiable style, which could be described superficially as neoclassical with a Bohemian accent. Like Stravinsky and Hindemith, Martinů by the late 1920s began to base his work on Baroque models, developing clarity of texture and formal solidity along with a Czech folk-music rhythmic and melodic vitality. For the most part he relegated explicit use of folk materials to pieces for the theater, and other pieces where Czech



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legend or literature was involved. For his Baroque models he looked not to Bach or Handel but to Corelli, specifically the concerti grossi.

The Serenade No. 2 for two violins and viola—its instrumentation probably prompted by Dvořák's Terzetto—is a fundamentally neoclassical product of Martinů's Paris years. Written there in 1932, it wasn't premiered until April 1939 in Prague, which suggests the composer didn't have an immediate performance opportunity or specific players in mind when he wrote it. It is one of five diversely scored "serenades" written around the same time, including two for chamber orchestra and, besides the present piece, two others for small ensembles. The Serenade No. 2 is in three very short movements, the whole lasting less than eight minutes. The first and last movements are brightly rhythmic and reflect both Mozart and Stravinsky; the lyricism of the second movement has a Dvořákian flavor. In spite of the constant activity of all three instruments, Martinů's transparent harmony keeps the texture very light, in keeping with the entertainment-music implication of "serenade."

It was standard practice in the time of Haydn, Mozart, and **Ludwig van Beethoven** (1770-1827) to publish compositions—whether sonatas, string quartets, or symphonies—in groups of six, of which one would be in a minor key. Beethoven clearly chose to follow this tradition in his Opus 18, his first set of string quartets, and—as he was often to do—he chose the key of C minor for the fourth quartet of the set. Beethoven scholars have long suspected that this quartet is a recomposition of older material, possibly ideas he had brought to Vienna from Bonn in 1792, as well as newer ideas worked out while he was composing the other quartets of the group.

The principal theme of the first movement is decorated and filled with the appoggiatura figure that became a melodic cliché in the Classical period and is known as the "Mannheim sigh" from its frequent appearance in the works of the Mannheim

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Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
July 10	James Morris
July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

composers. (So hackneyed did this gesture become that one modern scholar has referred to it as "the sigh heard 'round the world"!) The derivation of the secondary theme (in the relative major) from the first theme reinforces the scholars' suspicion that this is, to some extent at least, an earlier composition, since Beethoven's concern for this kind of thematic unification was especially strong during his Bonn period.

The second movement is, unexpectedly, marked "Scherzo," though it is not a substitute for the dance movement traditionally in third place, since we have a minuet still to come. This scherzo shows off Beethoven's fugal prowess in a manner akin to the corresponding movement of the First Symphony, which may have been composed before Beethoven got to the final working-out of the Opus 18 quartets. The thematic ideas themselves are standard contrapuntal figures, even clichés, but this allows for a certain degree of wit in the unexpected phrasing of their elaboration.

The minuet, with its purposeful harmonic travels and accented offbeats, sounds most authentically like Beethoven despite reminiscences of Mozart's G minor symphony. The rondo of the last movement is almost totally devoid of sonata-form elements with which Beethoven liked to strengthen the architecture of his finales, to give them a greater sense of line and cohesion. All in all, the C minor quartet is perhaps the least typical of all the Beethoven string quartets, but for that reason also holds points of special interest: it shows a composer striking out in several directions, experimenting, trying new ideas, trying to balance form and expression, on the verge of the great creative explosion that was soon to produce the *Eroica* Symphony and its equivalent in the string quartet repertory, the three Opus 59 quartets dedicated to Count Razumovsky.

Notes by STEVEN LEDBETTER (Dvořák, Beethoven)
and ROBERT KIRZINGER (Martinů)

Artists

A member of the Boston Symphony Orchestra violin section since the fall of 2006, **Julianne Lee** is a recipient of the Presser Music Award. Ms. Lee made her solo debut at seven with the Lake Placid Symphonietta, subsequently appearing as soloist with the KBS Symphony Orchestra in Korea and the Baden-Baden Philharmonie in Germany. Her chamber music collaborations have included concerts with such renowned artists as Joseph Silverstein, Peter Wiley, Roger Tapping, Samuel Rhodes, and Arnold Steinhardt. In the summer of 2006 she participated in the Marlboro Music Festival, the Santa Fe Chamber Music Festival, and a European tour as guest principal violist with the Australian Chamber Orchestra. Ms. Lee received a bachelor's degree in violin performance and a diploma in viola performance from the Curtis Institute of Music, studying with Victor Danchenko, Joseph Silverstein, and Joseph DePasquale. She holds a master's degree from the New England Conservatory of Music, where she studied with Donald Weilerstein and Kim Kashkashian.

A native of St. Petersburg, Russia, violinist **Alexander Velinzon** joined the Boston Symphony Orchestra in January 2000 and became an assistant concertmaster of the BSO in August 2005. Mr. Velinzon began playing the violin at six and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received his master's degree from Juilliard. His appearances as soloist with orchestra have included the Rondo Chamber Orchestra on its tour to Venezuela; the Absolute Ensemble, the Metamorphoses Orchestra, and Chappaqua Symphony in New York; and the National

Symphony of Santo Domingo in the Dominican Republic. He has also been heard playing violin concertos of J.S. Bach for the Paul Taylor Dance Company. Mr. Velinzon was a prizewinner in the Heida Hermann International Competition in the United States and in the Tibor Varga International Competition in Switzerland. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as winner of the Artist International 1996 Young Artists Auditions.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967 and has continued to be active in chamber music, in ensembles including the Cambridge and Francesco string quartets and Collage New Music. He has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

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NIELSEN — "Helios" Overture, Opus 17

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
EMANUEL AX

{ I n t e r m i s s i o n }

BRAHMS — Symphony No. 4 in E minor, Opus 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

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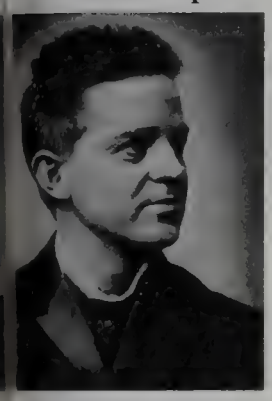
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Carl Nielsen (1865-1931)
"Helios" Overture, Opus 17

First performance: Copenhagen, October 8, 1903, Royal Danish Orchestra, Johan Svendsen cond. *First BSO/first Tanglewood performance*: August 8, 1987, Andrew Davis cond. *Only other BSO performances: January 1988, Esa-Pekka Salonen cond.; March 2009, Herbert Blomstedt cond.*



Carl Nielsen holds an honored place as Denmark's greatest composer, very like the special distinction of his contemporaries Stenhammar in Sweden and Sibelius in Finland. All three were friends, and none was self-consciously nationalist in outlook. Though Nielsen published many Danish folk songs, his finest works are composed in an elevated, personal language heard at its best in his six symphonies and three concertos (for violin, flute, and clarinet) spanning the years 1892 to 1928.

He studied at the Copenhagen Conservatory and earned a living at first as a violinist. From 1889 to 1905 he played second violin in the Danish Royal Orchestra under Johan Svendsen, the Norwegian composer and conductor, a humble position ideal for absorbing a huge repertoire of symphonic music and opera, and also for developing an active career as a composer on the side. He managed to travel to Germany, Italy, and Paris, where he enjoyed seeing the art as much as hearing the music. With Wagner to be played in the opera house and Strauss tone poems to be played in the concert hall in those years, you would expect the young Nielsen to have emulated their supercharged style, but his preference was for a more severe and classical manner, expressed in songs and chamber music and in his successful First Symphony of 1892.

Ten years later there followed the Second Symphony, entitled *The Four Temperaments*, at which time his career was bolstered by the award of a Danish state pension and by a generous contract with the publisher Wilhelm Hansen. He took a leave from the orchestra and went for an extended stay to Greece with his wife Anne Marie, a sculptress who had won a traveling scholarship. After touring western Greece, the Nielsens reached Athens on February 20, 1903. They spent two or three weeks sightseeing; then the director of the Athens Conservatory offered him a room with a piano to work in, and on March 10 he began his new overture, *Helios*. He composed there every morning while Anne Marie spent the full day copying ancient statuary in the Acropolis Museum. On March 27 he wrote to a friend in Copenhagen: "It's really hot here. The Helios [the sun] shines all day and I am headlong into my new sun piece. A long introduction with sunrise and a dawn song is done, and I have started the Allegro."

By the end of April the overture was finished. Both the Athens Conservatory and the city's Philharmonic Society wanted to give the first performance, but Nielsen decided to hold that honor for his own orchestra, which he knew would give a better account of it. After a visit to Constantinople, the Nielsens returned to Denmark at the end of July, and the overture received its first performance on October 8, by Nielsen's own orchestra under Svendsen (whom he would later succeed as music director).

The composer was well aware of the aesthetic issues surrounding program music (this was the heyday of huge orchestral panoramas in the manner of Richard Strauss), all the more since his symphonies wrestle with large abstract ideas and are built on complex musical structures of key and theme without verbal meaning. Many visitors

to Greece would have evoked the memory of ancient Greek civilization, but in *Helios* he allowed himself to portray the lifegiving effects of the sun's daily round, as reflected in the verse he inscribed on the score:

> Silence and darkness—
> The sun rises with a joyous song of praise,
> It wanders on its golden way,
> And sinks gently into the sea.

If the opening measures suggest the primeval depths of Wagner's Rhine, especially with horns calling back and forth over a low bass line, Nielsen's sunrise is solemn only for a short while: it quickly illuminates a world of energy and joy, signaled by trumpet fanfares. The composer himself helpfully explained the course of the music in a letter from Greece to his friend Julius Borup:

> My overture is in praise and honor of the sun. It begins very softly with some low notes in the bass, then joined by several more instruments, and the horns give out a rather solemn morning hymn. Now the sun rises higher in the sky until the midday light is almost blinding and everything is bathed in a sea of light, making almost all living creatures feel sleepy and lazy. Finally it sinks slowly and majestically behind the distant blue mountains, far down in the west.

Nielsen spoke many times as if the sun and the mountains were in a kind of close partnership. This sense of landscape is certainly intended to be felt in the music. Yet the central part of the overture feels like more than an image of the sun's burning light. As it "wanders on its golden way," its rays fall, surely, upon people and activity represented by two forthright themes, the first of which is heard in the violins immediately following the fanfares. This theme is brimming with vitality, the sun's blessing of life, without any sense of the sleepiness and laziness that Nielsen mentions. The second theme, heard first in the cellos, then in the woodwinds, is broader but no less vital, and leads to a celebration in the full orchestra. The effect of twilight falling is bewitching, and leads inevitably to the very same horns and low strings that welcomed the dawn. Nielsen has compressed the hours of daylight into ten minutes without distorting the satisfying shape of the music in the least. Musical time has nothing to do with the clock.

HUGH MACDONALD

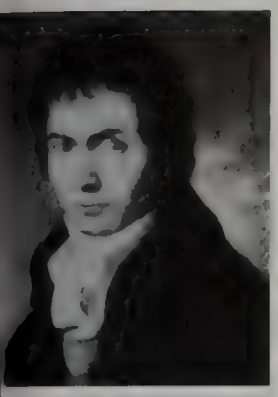
Hugh Macdonald—Avis Blewett Professor of Music at Washington University, principal pre-concert speaker for the Saint Louis Symphony Orchestra, and general editor of the New Berlioz Edition—writes extensively on music from Mozart to Shostakovich.

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 4 in G, Opus 58

First performance: March 1807, home of Prince Lobkowitz (private performance); December 22, 1808, Vienna, with Beethoven as soloist (public premiere). *First BSO performance*: December 1881, Georg Henschel cond., George W. Sumner, soloist. *First Tanglewood performance*: August 3, 1947, Serge Koussevitzky cond., Joseph Battista, soloist. *Most recent Tanglewood performance*: August 27, 2008, Rafael Frühbeck de Burgos cond., Yefim Bronfman, soloist.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as

they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein,* Opus 53, and the *Appassionata,* Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!



The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choice of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euridice. (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses,* one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music over even the forces of death.)

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Johannes Brahms (1833-1897)
Symphony No. 4 in E minor, Opus 98

First performance: October 25, 1885, Meiningen, Brahms cond. (preceded by a two-piano reading by Brahms and Ignaz Brüll that month for a small group of Brahms's friends). *First BSO performance*: December 1886, Wilhelm Gericke cond. *First Tanglewood performance*: August 7, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 23, 2005, James Levine cond.



When Brahms was finishing a big piece he would usually notify friends that something was forthcoming. In that process he was apt to be most flip and ironic concerning the works he most cared about, such as the Fourth Symphony. In August 1885, from mountainous Mürzzuschlag, Brahms sent his advisor Elizabeth von Herzogenberg the first movement of a symphony: "Would you... tell me what you think of it?... Cherries never get ripe for eating in these parts, so don't be afraid to say if you don't like the taste. I'm not at all eager to write a bad No. 4." Back in Vienna, when a friend asked if he'd done a string quartet or the like over the summer, Brahms replied, "Nothing so grand as that! Once again I've just thrown together a bunch of polkas and waltzes."

Like any composer, Brahms worried about the reception of a new work. He was more anxious than usual about the Fourth Symphony. His previous two symphonies had scored immediate successes, and that upped the ante for this one. Meanwhile, Brahms perhaps suspected he did not have a Fifth in him. And in its tone and import, the Fourth was the darkest and most densely crafted symphonic work he had put before the public. His relief was manifest when its early perform-

ances, starting in Meiningen on October 25, 1885, found tremendous acclaim.

The symphony's inception went back several years. In 1880 Brahms played friends a bass line from a Bach cantata, on which Bach had built a *chaconne*, a work consisting of variations over a repeated bass pattern. Brahms queried, "What would you think of a symphonic movement written on this theme someday?" Thus the finale of the Fourth. For that movement he was thinking of other models, including Bach's Chaconne in D minor for solo violin, of which Brahms once said: "If I had written this piece... the emotions excited would have driven me mad."

All of these are clues to how Brahms conceived the Fourth, a work of whose expressive import he never spoke directly. Instead, he said: the cherries never get ripe in these mountains; writing a piece like Bach's chaconne would drive me mad.

How do these hints play out in the Fourth Symphony? Three of its movements are in the minor mode, or a haunting, minor-tinted major. As he often did, Brahms concealed truth behind irony when he called the symphony "a bunch of polkas and waltzes." Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not blithe but grave.

The piece begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, which will also characterize the piece. The overall tone of the first movement might be called somber nobility, with subtle shades of emotion washing through the texture.

The second movement, with its incantatory leading melody, has a tone primeval and ceremonial, like a procession for a fallen hero. In their mournful beauty, the orchestral colors are unique in Brahms, revealing his long study of Wagner and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast—a leaping, pounding, two-beat C major *Allegro giocoso* that has been called "bacchanalian," and "tiger-like."

All of that is to set up the last movement: mostly minor, at times hair-raisingly intense. It is the chaconne about which Brahms had once speculated for a finale: an introduction and thirty variations over the steadily repeating Bach theme (which Brahms adapted, adding a chromatic note). In its treatment of a ruthlessly disciplined form the finale is a triumphant *tour de force*, and many critics have taken it for little else. But Brahms used the idea of the chaconne to evoke—as in its model, the Bach D minor—a sense of relentless, mounting tragedy. The end, where tradition says the darkness of minor should be lightened by a final turn to major, is a searing minor chord, the timpani pounding out the Brahmsian fate-motif.

After Brahms died, conductor Felix Weingartner offered an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall... [The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Is that excessive—a race driving toward its downfall? In 1883, when the Fourth was taking shape, Brahms wrote his publisher: "In [Austria], where everything... tumbles downhill, you can't expect music to fare better. Really it's a pity and a crying shame, not only for music but for the whole beautiful land and the beautiful marvelous people. I still think catastrophe is coming."

What catastrophe was Brahms talking about for Vienna, for Austria, for music? We can trace that mounting concern (despair is not too strong a word) in pieces from the late 1860s on. It is there in the sorrowful beginning of the Alto Rhapsody: "Who

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full series: $80; individual tickets: $15

can heal the pains/Of one...who sucked hatred of mankind/From the abundance of love?" Two years later came the choral *Schicksalslied* (*Song of Fate*), with its shattering middle section: "Suffering mankind/ Wastes away, falls blindly... down into endless uncertainty." Those works end not exactly with hope, but with the possibility of it. By 1882 and the *Gesang der Parzen* (*Song of the Fates*), even a tenuous hope has vanished. It begins, "Let the race of man/Fear the gods!" and ends in bleakness. In choosing those texts, was Brahms talking about himself, childless and lonely and aging? To a degree, certainly. But the real catastrophe he saw coming was not just his own.

In 1895 Vienna elected a new mayor, Karl Lueger, who made reactionary antisemitism the formula for political success. His election marked the end of power of the wealthy liberals who had largely built and run modern Vienna—and who were its most passionate music lovers. In Austria and in Germany, the most dynamic faction within that class were well-to-do, assimilated Jews. Those Jews above all were the targets of the ascendant Austro-German right wing. The night Lueger was elected, Brahms barked to friends: "Didn't I tell you years ago that it was going to happen? You laughed at me then... Now it's here... Antisemitism is madness!"

What had come was the beginning of the catastrophe Brahms had foretold. He did not just mean antisemitism. He meant the agenda that came with it: the exalting of the "world-transforming" antisemite Wagner, and his disciple Bruckner; the doctrine of racial purity and blood-instinct; the suppression of the liberal, music-loving middle class, Jewish and otherwise. Brahms could not have known where the madness was heading, but we do: toward Hitler. In *Mein Kampf*, Hitler wrote about how Vienna had shaped his consciousness, especially concerning the Jews.

In his last years Brahms saw his class being destroyed, and he believed that music—his own music, and the great tradition he loved—would be consumed along with it. In 1896, in the Four Serious Songs that were his last testament, Brahms took the first notes of the Fourth Symphony, the chain of thirds B-G-E-C, and set to them the words "O death! O death!"

None of this is to say that Brahms prophesied the Nazis, or that he was the only person in Vienna who saw something malevolent taking shape. No one could have foreseen the final, incredible shape of the catastrophe. Nor is this to say that the Fourth Symphony is a literal story or prophecy.

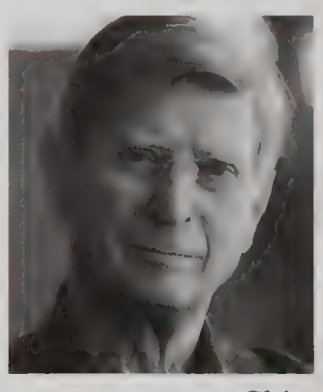
For good reason, in his last years Brahms feared for his music, for all music, for his class, for his civilization. So in his last symphony he sang of that despair, sang in music of the highest craft of a craft he saw dying, and composed his elegy in the forms of solemn and mournful dances.

JAN SWAFFORD

An alumnus of the Tanglewood Music Center, where he studied composition, and a faculty member at the Boston Conservatory, Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.*

Guest Artists

Herbert Blomstedt



Born in the United States to Swedish parents, Herbert Blomstedt began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He later studied conducting at the Juilliard School in New York, contemporary music in Darmstadt, and Renaissance and Baroque music at the Schola Cantorum Basiliensis. He worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood. Mr. Blomstedt made his conducting debut with the Stockholm Philharmonic in February 1954 and served as chief conductor of the Oslo Philharmonic, Swedish Radio Symphony, and Danish Radio Symphony. As chief conductor of the Dresden Staatskapelle from 1975 to 1985, he toured Europe, the United States, and Japan. As a guest conductor he has appeared with such orchestras as the Berlin Philharmonic, Munich Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Israel Philharmonic, and the NHK Symphony, of which he is currently honorary conductor. Conductor laureate of the San Francisco Symphony, Mr. Blomstedt was music director there from 1985 to 1995, bringing the orchestra to major European concert venues and festivals including Edinburgh, Salzburg, Munich, and Lucerne. From 1996 to 1998 he was music director of the NDR Symphony Orchestra in Hamburg. In the 1998-99 season he succeeded Kurt Masur as music director of the Leipzig Gewandhaus Orchestra, a post he held through 2004-05. Now honorary conductor of that orchestra, he returns to Leipzig regularly. In 2006, three more orchestras awarded him the title of honorary conductor: the Danish Radio Symphony, the Swedish Radio Symphony, and the Bamberg Symphony Orchestra, where he has been conducting since 1982. His extensive discography includes more than 130 works with the Dresden Staatskapelle, among them the complete symphonies of Beethoven and Schubert. With the Danish Radio Symphony, he recorded the complete works of Carl Nielsen. In 1987, he and the San Francisco Symphony Orchestra signed an exclusive contract with Decca. Many of their recordings received major awards, and his complete cycles of the Sibelius and Nielsen symphonies are considered exemplary reference recordings. With the Gewandhaus Orchestra, he recorded Brahms's Symphony No. 4, Bruckner's Symphony No. 9, Hindemith's *Sinfonia serena* and *Die Harmonie der Welt,* Mendelssohn's piano concertos, works by Richard Strauss, Sandström's *High Mass,* and Mendelssohn's *Elijah.* The German label Querstand released a boxed set of live concert recordings covering the Leipzig period from 1998 to 2005, including Bruckner's Symphony No. 8 (from his farewell concerts with the Gewandhaus Orchestra) and Bruckner's Symphony No. 7. Herbert Blomstedt has received several honorary doctorates and is an elected member of the Royal Swedish Music Academy. In the fall of 2003 he was awarded the Grosses Bundesverdienstkreuz by the German Federal President Johannes Rau. He celebrated his eightieth birthday on July 11, 2007. Herbert Blomstedt made his Boston Symphony Orchestra debut at Tanglewood in 1980 and his BSO subscription series debut in February 2004, returning to Tanglewood in 2006 for an appearance with the Tanglewood Music Center Orchestra and two programs with the BSO. He led the BSO most recently this past March and conducted the TMCO in Sibelius's Symphony No. 2 this past June 29, as part of its first concert this summer.

Emanuel Ax



In 2008-09, Emanuel Ax has returned to several orchestras with which he has had relationships for many years, including the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, St. Louis Symphony, Toronto Symphony, and Kansas City Symphony (where he played the world premiere of Stephen Hartke's Piano Concerto). A duo-recital tour with Yefim Bronfman included performances at Chicago's Orchestra Hall, Walt Disney Hall in Los Angeles, and Carnegie Hall. He appeared with Itzhak Perlman and Yo-Yo Ma at Carnegie Hall and made solo recital tours in North America and Europe. He toured the Far East with the Dresden Staatskapelle and Fabio Luisi (also collaborating to record Strauss's *Burleske* for Sony BMG), and performed with the Tonhalle Orchestra, the Bayerischer Rundfunk Orchestra in Munich and Carnegie Hall, the London Philharmonia, and Orchestre National de France. Highlights of 2007-08 included performances with the Minnesota Orchestra, New York Philharmonic, the Chicago, Houston, Toronto, Pittsburgh, Detroit, and National symphonies, the Bayerischer Rundfunk Orchestra, London Philharmonia, London Philharmonic, and Deutsches Symphonie Orchester Berlin. A solo recital tour in Europe and North America included performances at London's Wigmore Hall, Amsterdam's Concertgebouw, and Carnegie Hall. For the New York Philharmonic's 2006 Opening Gala, Mr. Ax and Yefim Bronfman performed Mozart's Concerto for Two Pianos conducted by Lorin Maazel, telecast live nationally. As a Los Angeles Philharmonic "On Location" artist in 2006-07, he participated in chamber and orchestral programs centered around Mozart and Strauss. With his wife, pianist Yoko Nozaki, he brought a Mark Morris Dance Group project, originally conceived for the 2006 Mostly Mozart Festival, to Vienna and London. Tours included Mozart concertos with Orpheus on the west coast, Florida with the Atlanta Symphony, a ten-city recital tour, duos with bassist Edgar Meyer, and concerts in Japan with Yo-Yo Ma. Mr. Ax has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. An exclusive Sony Classical recording artist since 1987, he has recently released Strauss's *Enoch Arden* narrated by Patrick Stewart; two-piano music with Yefim Bronfman; and Chopin's complete works for piano and orchestra. Mr. Ax has received Grammy awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms cello sonatas. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. He attended Columbia University, where he majored in French. For more information about Mr. Ax, please visit www.emanuelax.com. Emanuel Ax made his Boston Symphony debut in August 1978 at Tanglewood and his BSO subscription series debut in December 1980. His most recent BSO appearances were at Tanglewood in August 2007 for Mozart's E-flat piano concerto, K.271, and at Symphony Hall in April 2007, playing Brahms's D minor piano concerto. Last summer he was soloist in Richard Strauss's *Burleske* with the TMC Orchestra under the direction of Rafael Frühbeck de Burgos. Besides his appearance with the Boston Symphony this summer, he also appears as pianist with the Mark Morris Dance Group, on August 5 and 6 in Ozawa Hall.

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TANGLEWOOD MUSIC CENTER ORCHESTRA
JAMES LEVINE CONDUCTING

JAMES MORRIS, bass-baritone (Hans Sachs)
JOHAN BOTHA, tenor (Walther von Stolzing)
HEI-KYUNG HONG, soprano (Eva)
MARIA ZIFCHAK, mezzo-soprano (Magdalene)
MATTHEW POLENZANI, tenor (David)
HANS-JOACHIM KETELSEN, baritone (Sixtus Beckmesser)
JULIEN ROBBINS, bass-baritone (Veit Pogner)
VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER (Mastersingers)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER — **"Die Meistersinger von Nürnberg," Act III**
(concert performance, sung in German with English supertitles)

Please note that there will be no intermission in this concert.
A synopsis of the plot begins on page 20.

This evening's concert is supported by a generous gift from John M. and Elizabeth W. Loder in honor of the 13,000 donors who support the Boston Symphony's Annual Funds (see page 21).



William Mercer

RICHARD WAGNER
"Die Meistersinger von Nürnberg," Act III
Libretto by the composer

Principal characters in order of singing:

David, apprentice to Hans Sachs MATTHEW POLENZANI, tenor
Hans Sachs, shoemaker; Mastersinger JAMES MORRIS, bass-baritone
Walther von Stolzing, a knight from Franconia JOHAN BOTHA, tenor
Sixtus Beckmesser, town clerk; Mastersinger HANS-JOACHIM KETELSEN, baritone
Eva, daughter of Veit Pogner HEI-KYUNG HONG, soprano
Magdalene, Eva's attendant MARIA ZIFCHAK, mezzo-soprano
Veit Pogner, goldsmith; Mastersinger JULIEN ROBBINS, bass-baritone

Mastersingers (Fellows of the Tanglewood Music Center):

Ulrich Eisslinger, grocer STEVEN EBEL, tenor
Augustin Moser, tailor MATTHEW ANDERSON, tenor
Kunz Vogelgesang, furrier ALEX RICHARDSON, tenor
Balthasar Zorn, pewterer MARK VAN ARSDALE, tenor
Fritz Kothner, baker ALEX LAWRENCE, baritone
Hermann Ortel, soap-maker MICHAEL ANTHONY McGEE, baritone
Konrad Nachtigall, tinsmith SAUL NACHE, baritone
Hans Foltz, coppersmith ALAN DUNBAR, bass-baritone
Hans Schwarz, stocking-weaver EVAN HUGHES, bass-baritone

Men and women of the guilds; journeymen; apprentices; populace
. TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Ryan McAdams, assistant conductor
Martin Amlin, rehearsal pianist
Alan Smith, TMC vocal coach
Gregory DeTurck, TMC rehearsal pianist

English supertitles by Christopher Bergen
SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA
David Latham, supertitles technician
John Geller, supertitles caller

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

"Die Meistersinger von Nurnberg," Act III

BRIEF SYNOPSIS OF THE PLOT

(See the program notes beginning on the next page for an account of the opera's Acts I and II.)

ACT III

Scene 1: Hans Sachs's workshop

Reading a book in his study, Sachs forgives David his unruly behavior of the night before and asks him to recite his St. John's Day verses. Alone, the cobbler ponders the world's madness ("Wahn! Wahn!"), then greets Walther, who tells of a wondrous dream. Sachs recognizes a potential prize song. Taking down the words, he helps the knight fashion them with an ear for form and symmetry ("Morgenlich leuchtend").

When they depart, Beckmesser limps in and noses around. Pocketing Walther's poem, he is caught by Sachs, who tells him to keep it. Beckmesser, certain of victory in the imminent song contest, rushes out.

Eva now visits Sachs on the pretext that there is something wrong with her shoe. Walther returns, dressed for the festival, and, inspired by Eva's presence, completes the song he had been working on with Sachs. Eva is torn by her affection for Sachs ("O Sachs! Mein Freund!"), but the wise older man turns her to the younger man. When Magdalene comes in, Sachs promotes David to journeyman with a box on the ear and asks Eva to bless the new song ("Ein Kind ward hier geboren"); all five reflect on their happiness ("Selig wie die Sonne"). Then they go off to the contest.

Scene 2: The St. John's Day festival, outside Nuremberg's walls

In a meadow outside the city, the guilds and citizens assemble under festive banners. After a joyful dance, the Masters file in, Sachs getting a spontaneous hand from his people, which in turn inspires a moving address from him ("Euch macht ihr's leicht").

The contest opens as Beckmesser nervously tries to fit Walther's verses to his own



The start of the chorus "Wach' auf" from Act III of "Die Meistersinger," from the Leipzig "Illustrirte Zeitung" in August 1868

music, but he forgets the words and distorts them, earning laughter from the crowd. The clerk turns furiously on Sachs and stumbles off, missing the rightful delivery of the song by Walther. The people are entranced, but Walther refuses the Masters' medallion. Sachs, however, convinces him to accept ("Verachtet mir die Meister nicht"), extolling tradition and its upholders as well as its fresh innovators. Youth makes its pact with age, Walther has won Eva, and the people hail Sachs once more as Eva crowns him with Walther's wreath.

Courtesy of OPERA NEWS

BRIEF NOTES ON THE PROGRAM

Richard Wagner (1813-1883)
"Die Meistersinger von Nürnberg," Act III

First performance of the opera: June 21, 1868, Munich, Hans von Bülow cond. (the Act I Prelude having already been conducted by Wagner on November 1, 1862, in Leipzig, composition of the opera having extended from March 1862 until his completion of the orchestral score in October 1867). *First American performance of the opera*: January 4, 1886, Metropolitan Opera (in its third season), Anton Seidl cond., with Emil Fischer (Hans Sachs), Albert Stritt (Walther von Stolzing), Auguste Seidl-Kraus (Eva), "Herr Krämer" (David), Marianne Brandt (Magdalene), Otto Kemlitz (Beckmesser), and Josef Staudigl (Pogner). *First BSO performances of orchestral music from the opera*: November 1881 (Act I Prelude) and February 1882 (Act III Prelude, Dance of the Apprentices, Procession of the Mastersingers, and Homage to Hans Sachs), Georg Henschel cond. *First Berkshire Festival performance of music from the opera*: August 16, 1936 (Act I Prelude), Serge Koussevitzky cond. *First Tanglewood performance of music from the opera*: August 12, 1939 (Act I Prelude), Koussevitzky cond. *Most recent Tanglewood performance of music from the opera*: July 17, 2004 (extended excerpts from Acts I, II, and III: Act I Prelude and Opening Chorale; Act II Prelude and

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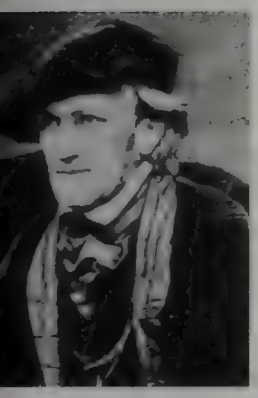
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Apprentices' Chorus; Hans Sachs's monologues from Acts II ["Was duftet doch der Flieder"] and III ["Wahn! Wahn! Überall Wahn!"]; Act III Prelude; Entrance of the Guilds, Apprentices, and Mastersingers; End of the opera, from Sachs's "Verachtet mir die Meister nicht"), Rafael Frühbeck de Burgos cond., Bryn Terfel, bass-baritone; Tanglewood Festival Chorus, John Oliver, conductor.
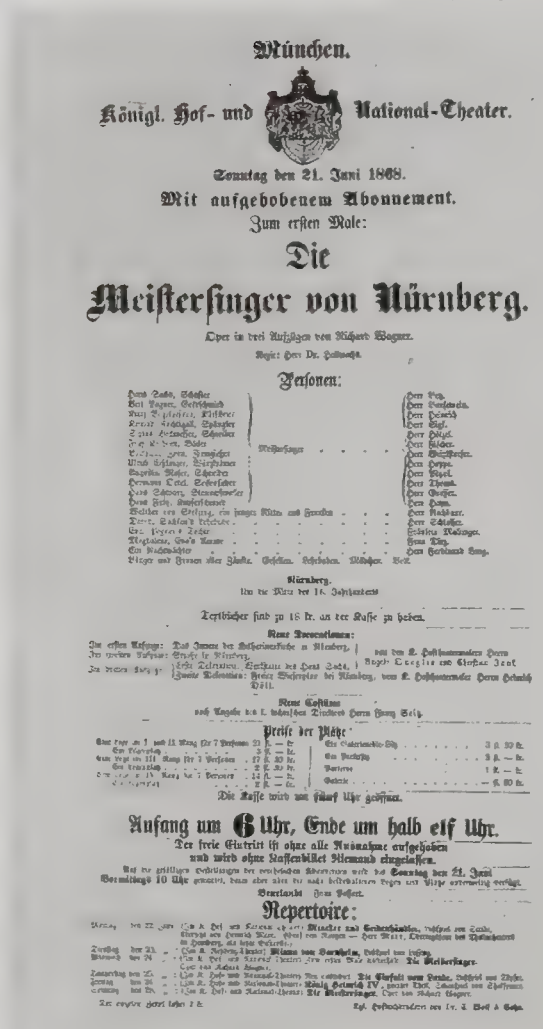


Like *Tristan und Isolde,* the opera that immediately preceded it in Wagner's output, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*) was written during the years following Wagner's break from work on his massive *Der Ring des Nibelungen.* By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring.* This he thought he had found in *Tristan und Isolde.* Even when this proved not to be the case, Wagner expressed naively similar sentiments as he turned to work on *Die Meistersinger,* assuring the publisher Schott that his next opera would be "light, popular, easy to produce," requiring neither a great tenor nor "a great tragic soprano," and well within the abilities of any small opera company. Once more, Wagner proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory; and, like *Tristan,* it is hardly ever performed without cuts. It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first two acts are among the most complex and difficult ever written. The opera as a whole clocks in at about four-and-a-half hours; the third act alone runs just over two hours, representing one of the longest uninterrupted spans of music in Wagner's output.

Considered in a very broad sense as something of a companion piece to *Tristan,* the other major product of Wagner's break from work on the *Ring, Die Meistersinger* reflects not only his growth as a composer, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger,* on the other hand, is full of down-to-earth humanity in its portrayal of characters, community, situations, and emotions, and is largely written in a prevailingly direct diatonicism, embodied as much in the overture as it is throughout the opera. Wagner's libretto, too, is for the most part much more straightforward in its approach to language than is his text for *Tristan.* And the subject matter will also have harmonized with Wagner's own needs at the time. Just as *Tristan und Isolde* took inspiration from his passionate involvement with Mathilde Wesendonck, the wife of an important patron, so *Die Meistersinger von Nürnberg* mirrored a concern always close to the self-promoting Wagner's heart: the need for (read, his desire for) acceptance, by public and critics alike, of the New in art, particularly his own.

In a nutshell, the story of *Die Meistersinger*—set in mid-16th-century Nuremberg—is this: the young knight Walther von Stolzing (who has arrived in Nuremberg hoping to learn the art of mastersinging) and Eva, daughter of the Mastersinger/goldsmith Veit Pogner, have (before the curtain rises) fallen in love. But Pogner decrees that Eva can only marry a Mastersinger—and specifically the Mastersinger chosen as winner of the annual Contest of Song held on the Feast Day of St. John the Baptist (June 24 by the Christian calendar), though Pogner does grant Eva veto power should she be unhappy with the choice. Coached by David—the young apprentice to the Mastersinger/cobbler/philosopher/poet Hans Sachs—as to the Masters' strict rules of singing, Walther, at the end of Act I, attempts a trial run before an

assemblage of the Mastersingers and their apprentices, but confounds everyone who hears him, leading to general havoc—although Sachs has sensed that there was something new and important to be heard in Walther's song.

As it happens, the situation is further complicated by the fact that Sachs himself has strong feelings for Eva, even as she confides in him her own hope of marrying Walther. Also vying for Eva's hand is the town clerk Sixtus Beckmesser (himself also a Mastersinger), who, in addition to his irritation over Walther's appearance as a suitor for Eva's hand, is also concerned that Sachs, too, may be interested in winning her. (Another character whose name you need to know is Magdalene, Eva's companion, who is romantically linked to David and serves as occasional intermediary between Eva and Walther.) Following a complex sequence of comings, goings, and interactions on the part of everyone involved (culminating, at the end of Act II, in a late-night riot in the street outside the homes of Sachs and Pogner), the final (third) act of *Die Meistersinger* concludes with the St. John's Day gathering of the townspeople on the meadow outside Nuremberg to witness the Contest of Song, in which Walther finally wins Eva's hand. (For a general summary of Act III, see page 20.)



München.

Königl. Hof- und National-Theater.

Sonntag den 21. Juni 1868.

Mit aufgehobenem Abonnement.

Zum ersten Male:

Die

Meistersinger von Nürnberg.

Oper in drei Aufzügen von Richard Wagner.

Regie: Herr Dr. Lindau.

Personen:

Hans Sachs, Schuster . . . Herr Vog.
Veit Pogner, Goldschmied . . . Herr Nachbaur.
Kunz Vogelgesang, Kürschner . . . Herr Heinrich.
Konrad Nachtigall, Spengler . . . Herr Sigl.
Fritz Kothner, Bäcker . . . Herr Hölzel.
Balthasar Zorn, Zinngießer . . . Herr Bleichmann.
Ulrich Eißlinger, Würzkrämer . . . Herr Hoppe.
Augustin Moser, Schneider . . . Herr Vogel.
Hermann Ortel, Seifensieder . . . Herr Thomas.
Hans Schwarz, Strumpfwirker . . . Herr Greger.
Hans Foltz, Kupferschmied . . . Herr Hamm.
Walther von Stolzing, ein junger Ritter aus Franken . . . Herr Niemann.
David, Sachsens Lehrbub . . . Herr Nachbaur.
Eva, Tochter Pogners . . . Frau Dietz.
Magdalene, Eva's Amme . . . Frau Vog.
Ein Nachtwächter . . . Herr Ferdinand Lang.

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Um die Mitte des 16. Jahrhunderts.

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Im zweiten Aufzuge: Straße in Nürnberg, } Bogler Ludwig und Gierster Jos.
Im dritten Aufzuge: Freier Platz vor den Mauern der Stadt, } Lorenz Quaglio und Gierster Jos.
Zweite Dekoration: Freier Platz vor Sachsens Haus, } Heinrich
Hütt.

Neue Costüme

nach Angabe des k. hofmalers Director Herrn Georg Seitz.

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Ein Fauteuil . . . 3 fl. 30 kr.
Ein Parterre . . . 3 fl. — kr.
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Galerie . . . — fl. 30 kr.

Die Kasse wird um fünf Uhr geöffnet.

Anfang um 6 Uhr, Ende um halb elf Uhr.

Der freie Eintritt ist ohne alle Ausnahme aufgehoben und wird ohne Kassenbillet Niemand eingelassen.

Bei der gütigen Verheißung der verehrlichen Abonnenten wird das Sonntag den 21. Juni Vormittags 10 Uhr genannt, dann aber also bei nicht bestehenden Preis und Plätze unterweilig verfügt.

Beerlandt. Herr Peschel.

Repertoire:

Montag den 22. zum [illegible] Mal: Meister und Gesellenleben, Lustspiel von Lindau, Hierauf zum Letzte, Hierauf zum Letzte, Hierauf zum Letzte, Hierauf zum Letzte.

Dienstag den 23. : Zum A. Male: Wilma von Sternheim, Lustspiel von Ingeborg.

Mittwoch den 24. : Zum A. Male und Neuem: Die Meistersinger.

Donnerstag den 25. : Zum letzten Male: Der von Robert Gegner.

Freitag den 26. : Zum A. Male und Neuem: Die Gefahr vom Berge, Lustspiel von Lindau.

Samstag den 27. : Zum A. Male und Neuem: Heinrich IV., genannt Dick, Lustspiel von Lindau.

Sonntag den 28. : Zum A. Male und Neuem: Die Meistersinger. Oper von Richard Wagner.

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Announcement for the premiere of "Die Meistersinger" on June 21, 1868, in Munich

Just a few quick words about some highlights of Act III. The orchestra's third-act Prelude anticipates Hans Sachs's musings, later in that same act (his monologue "Wahn! Wahn! Überall Wahn!"), on the events that have transpired thus far. As the late Boston University professor John Daverio once wrote in these pages: "Not easily translatable in a single word, '*Wahn*' is both the destructive illusion that can bring on disorder and confusion, and the productive illusion necessary for the creation of lasting works of art." Recognizing that he himself (the man who "heeds not his own advice") has been a participant in the confused, sometimes crazed proceedings of the previous day, Sachs now resolves to turn the tide of activities from disorder and confusion to something more noble and artful—i.e., something that would not be possible without at least a touch of madness.

Key passages of dialogue as Act III continues include those between Sachs and Walther (immediately following Sachs's "Wahn!" monologue), when Sachs suggests to the young knight how, in composing a song, the notions of art, expectation (i.e., rules), and inspiration can, in the right circumstances, work hand in hand; and, later, the scene between Sachs and Eva in which, each of them still somewhat confused over their feelings for the other, it finally becomes clear to all involved—when Eva's presence inspires Walther, who enters the room, to complete the song he had fashioned earlier with Sachs's help—how things must go. This soon leads to an ensemble unique in Wagner's output—the celebrated quintet for Eva, Sachs, Walther, David, and Magdalene in which each simultaneously expresses his or her own innermost thoughts, after which the scene changes to the meadow outside Nuremberg where the Contest of Song will take place.

At the start of this final scene, all gather to witness the contest, including the Shoe-

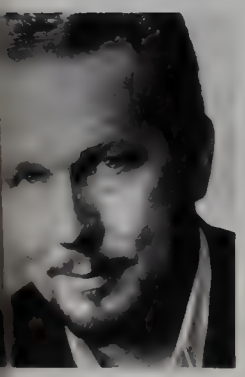
makers', Tailors', and Bakers' guilds, the apprentices, the townsfolk, and, finally, the Mastersingers themselves, who arrive to their theme music introduced hours before, in the opera's overture. Beckmesser, who earlier in the act, after sneaking into Sachs's workshop, had ended up with the words of Walther's song—a happenstance that of course plays well into Sachs's intentions—now fails miserably in his attempt to make any sense of either words (which he completely garbles) or music (trying to fit his own song, first heard in Act II, to Walther's words), and is laughed off the contest platform. Sachs invites Walther to step forward and prove himself the true author of the song, and the young knight's inspiration takes full and further flight in a musical and poetic outpouring that leaves the stunned and entranced assemblage in no doubt as to who the winner of Eva's hand must be.

Walther, however, despite his success, is by this point so extremely put out by the difficulties he has faced that he disdainfully refuses the title of "Master," whereupon Sachs concludes the proceedings—supported in the orchestra by an even more substantial and resounding return of music from the overture—with an address on the importance of the tradition preserved in the Masters' art, following which general rejoicing heralds Walther's acceptance of his hard-won prize, the union of Walther and Eva, and the generosity and wisdom of "Nuremberg's cherished Sachs."

MARC MANDEL

Guest Artists

James Morris (Hans Sachs)



In the 2008-09 season, bass-baritone James Morris appeared at the Metropolitan Opera in his signature role of Wotan in Wagner's *Der Ring des Nibelungen* conducted by James Levine, as Gremin in Tchaikovsky's *Eugene Onegin*, and in the company's 125th Anniversary Gala in March, which also honored Plácido Domingo. Also this season he appeared as Filippo in Verdi's *Don Carlo* at Cincinnati Opera and as Scarpia in Puccini's *Tosca* at Opéra National de Paris. Other season highlights included Dayton Opera's Star Gala recital series, Mahler's Eighth Symphony with Michael Tilson Thomas and the San Francisco Symphony, concert performances of Verdi's *Simon Boccanegra* with the Boston Symphony and James Levine, and *Die Meistersinger von Nürnberg* with the Philadelphia Orchestra and in summer 2009 with the Tanglewood Music Center Orchestra (Act III). Mr. Morris's 2007-08 season included a gala concert at Lyric Opera of Chicago, *The Rake's Progress* at San Francisco Opera, Wotan at the Metropolitan Opera, Hans Sachs in *Die Meistersinger* at Staatsoper unter den Linden in Berlin, and concerts with the Saint Louis Symphony and Philadelphia Orchestra. Other recent engagements have included Scarpia in *Tosca* and Hans Sachs in *Die Meistersinger* at the Metropolitan Opera, Mephistopheles in *Faust* for the Met's annual parks concerts, Beethoven's Ninth Symphony at the Blossom Festival with the Cleveland Orchestra, a Montreal Symphony program of Verdi and Wagner arias, and Berlioz's *Damnation of Faust* in Madrid. Mr. Morris has sung all the great bass-baritone roles, including Mozart's Don Giovanni and Figaro, such Verdi characters as Philip II in *Don Carlo*, Procida in *I vespri siciliani*, and Jacopo Fiesco in *Simon Boccanegra*, Mussorgsky's Boris Godunov, the four villains in *The Tales of Hoffmann*, and Mephistopheles. Other roles with which he has been strongly identified include John Claggart in *Billy Budd*, Scarpia, Iago in *Otello*, and Amonasro in

Aida. On the concert stage he has performed with the Berlin Philharmonic, London's BBC Proms, New York Philharmonic, "Pavarotti Plus" at Avery Fisher Hall, and various televised Met gala events. Born and educated in Baltimore, Maryland, James Morris studied at the Peabody Conservatory and with Rosa Ponselle. He continued his education at the Philadelphia Academy of Vocal Arts, where he studied with basso Nicola Moscona. His extensive discography includes two complete *Ring* cycles as well as other operas of Wagner, Offenbach, Mozart, Massenet, Verdi, and Gounod. With Dame Joan Sutherland, he has recorded operas by Donizetti, Puccini, Bellini, and Thomas. Orchestral recordings include Haydn's *Creation*, Beethoven's Ninth Symphony, the Requiems of Mozart and Fauré, and arias by Verdi and Wagner. James Morris made his Boston Symphony Orchestra debut in Beethoven's Ninth Symphony at Tanglewood in August 2003. He made his BSO subscription series debut as Don Fernando in concert performances of Beethoven's *Fidelio* led by James Levine in March 2007, returned to Tanglewood in July 2007 as Philip II in the Tanglewood Music Center Orchestra's concert performance of *Don Carlo*, also with Levine conducting, and appeared most recently at Symphony Hall this past January, as Jacopo Fiesco in a Levine-led BSO concert performance of Verdi's *Simon Boccanegra.*





Johan Botha (Walther von Stolzing)



South African-born tenor Johan Botha sings at the world's leading opera houses, festivals, and concert halls. He made his debut at the Royal Opera House in 1995 and has since returned to London to sing at Covent Garden, as well as with the BBC Orchestra of London, the London Symphony Orchestra, Philharmonia, and Royal Philharmonic Orchestra. His repertory includes the Emperor in *Die Frau ohne Schatten,* Apollo in *Daphne,* Bacchus in *Ariadne auf Naxos,* Florestan in *Fidelio,* Parsifal, Lohengrin, Walther von Stolzing in *Die Meistersinger von Nürnberg,* Radames in *Aida,* Canio in *I pagliacci,* Cavaradossi in *Tosca,* and Calaf in *Turandot.* Recent and future engagements include the title roles in *Don Carlo* and *Otello* as well as Siegmund in *Die Walküre* in both Vienna and New York; *Lohengrin* in London with the Royal Opera; *Otello* in Munich and San Francisco; *Aida* in Vienna, Tokyo, and New York; the title role in *Andrea Chenier* in Hamburg, and his role debut as Tannhäuser in Vienna. Johan Botha made his BSO debut in Mahler's Symphony No. 8 at Tanglewood in July 2005, following that with his BSO subscription debut in Schoenberg's *Gurrelieder* in February 2006 and then a Tanglewood performance of *Gurrelieder* in July 2006, all under the direction of James Levine. More recently, also with James Levine conducting, he sang Florestan in BSO concert performances of Beethoven's *Fidelio* in March 2007 and the title role in the Tanglewood Music Center Orchestra's concert performance of Verdi's *Don Carlo* in July 2007.

Hei-Kyung Hong (Eva)



The Korean-American soprano Hei-Kyung Hong has sung in most of the world's operatic capitals, in roles ranging from Baroque to contemporary. Her Metropolitan Opera debut in 1984 was as Servilia in *La clemenza di Tito* under James Levine; she has gone on to sing nearly 200 performances there of such roles as Mozart's Ilia, Pamina, Despina, Zerlina, Susanna, and the Countess; Cleopatra in *Giulio Cesare;* Puccini's Mimì, Liù, and Lauretta; Gilda in *Rigoletto* opposite Luciano Pavarotti, Gounod's Juliette, Rosina in John Corigliano's *The Ghosts of Versailles,* Eva in *Die Meistersinger von Nürnberg,* and Freia in *Das Rheingold.* Several of these performances were either broadcast on PBS or recorded for DVD (Deutsche Grammophon). She made her Lyric Opera of Chicago debut as Musetta, her San Francisco Opera debut as Gilda, and has appeared with Canadian Opera and the opera companies of Dallas, Los Angeles, and Washington, among many others, in repertoire including Massenet's *Manon,* Tatiana in *Eugene Onegin,* Leila in *Les Pêcheurs de perles,* and Violetta in *La traviata.* In 2006-07 she sang Violetta at the Metropolitan Opera as well as Liù and Mimì in "Met in the Parks" performances. In 2007-08 she returned to the Met as Mozart's Countess, sang Violetta for her Cincinnati Opera debut, and toured Korea in a program of sacred music. She appeared twice at Carnegie Hall, in a gala concert of arias and ensembles with tenor Woo-Kyung Kim and baritone Hyung Yun, and in Mendelssohn's *Elijah* with the Collegiate Chorale. Her performances in Europe have also earned acclaim. Her debut at La Scala as Liù resulted in an offer to open the 2004 season as Mimì. She has sung Micaela, the Countess in *Figaro,* and Liù in Paris; Mimì in Vienna, Munich, and Amsterdam; and Liù at Covent Garden and in Rome. Hei-Kyung Hong's orchestral repertoire is also wide-ranging. She has sung Bach with Trevor Pinnock and the Montreal Symphony, and has appeared with the Boston Symphony, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, and many others, under such conductors as Charles Dutoit, Mariss Jansons, Seiji Ozawa, André Previn, and Lorin Maazel, with whom she sang the final scene from *Daphne* for the Bayerische Rundfunk. The late conductor/composer Giuseppe Sinopoli wrote his *Lou Salome* Suite for her; they premiered it together, with the New York Phil-

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harmonic. Hei-Kyung Hong's first solo recording of operatic arias was released in 1998 on RCA Red Seal. With mezzo-soprano Jennifer Larmore she recorded Bellini's *I Capuleti e i Montecchi* and "Bellezze Vocale," a collection of operatic duets, both for Teldec. She recorded *Carmina burana* with the Atlanta Symphony for Telarc, and appears on many other recordings and DVDs originating from her operatic performances, many conducted by James Levine. Hei-Kyung Hong is a graduate of the Juilliard School of Music and its American Opera Center. She made her Boston Symphony Orchestra debut in July 1999, as soloist in Mozart's *Great* C minor Mass, and also appeared with the BSO in the October 2004 performances, in Boston and at Carnegie Hall, of Mahler's Symphony No. 8 that inaugurated James Levine's tenure as the orchestra's music director.

Maria Zifchak (Magdalene)



During the 2008-09 season, mezzo-soprano Maria Zifchak returned to the Metropolitan Opera as Suzuki in *Madama Butterfly,* as the Third Lady in *The Magic Flute,* as Albine in *Thaïs,* and as Inez in *Il trovatore.* She also appears as Herodias in *Salome* with Opera Theatre of St. Louis and as Mrs. McLean in *Susannah* with Mobile Opera. Next season, Ms. Zifchak returns to the Metropolitan Opera as the Third Serving Woman in *Elektra* and as the Nursing Sister in *Suor Angelica,* and will sing Suzuki in *Madama Butterfly* with both Dallas Opera and the Opera Company of Philadelphia. Highlights of previous seasons include appearances with the Metropolitan Opera as Dorabella in *Così fan tutte,* Magdalene in *Die Meistersinger von Nürnberg,* Meg Page in *Falstaff,* Hermia in *A Midsummer Night's Dream,* Suzuki in a new production of *Madama Butterfly,* Mercedes in *Carmen,* Wellgunde in *Das Rheingold* and *Götterdämmerung,* Kasturbai in Philip Glass's *Satyagraha,* the Kitchen Boy in *Rusalka,* the Cook in *Le Rossignol,* Second Lady in *The Magic Flute,* La Bersi in *Andrea Chénier,* Enrichetta in *I puritani,* the Nursing Sister in *Suor Angelica,* Flora in *La traviata,* and Zulma in *L'italiana in Algeri.* She has sung Vitige in Handel's *Flavio* with New York City Opera, Adalgisa in *Norma* with the Teatro Colón de Bogotá, Dorabella with Seattle Opera and Arizona Opera, Isabella in *L'italiana in Algeri* with Opera Festival of New Jersey, Suzuki with New Orleans Opera, Third Lady in *The Magic Flute* with Houston Grand Opera, the Mother and the Witch in *Hansel and Gretel* with Opera Theatre of St. Louis, the Composer in *Ariadne auf Naxos* with Opera North; Smeton in *Anna Bolena* with Pittsburgh Opera, Nerea in Handel's *Deidamia* with the Caramoor Festival, the title role in *La Cenerentola* with Utah Festival Opera, Effie Belle Tate in Carlisle Floyd's *Cold Sassy Tree* with Atlanta Opera; Madame de la Haltière in *Cendrillon,* Bianca in Britten's *The Rape of Lucretia,* and Mrs. McLean in *Susannah* with Central City Opera, and Balkis in Gluck's *Les Pèlerins de la Mecque* with l'Opéra Français de New York. Concert highlights have included Urbain in *Les Huguenots* and Emilia in Rossini's *Otello* with Opera Orchestra of New York at Carnegie Hall; a Flower Maiden in Act II of *Parsifal* with the Salzburg Festival and Wellgunde in Act III of *Götterdämmerung* with the Tanglewood Music Center Orchestra, both conducted by James Levine; Ritta in Hérold's *Zampa* with l'Opéra Français de New York at Alice Tully Hall; *Messiah, Elijah,* and Mozart's Requiem with the Oratorio Society of New York at Carnegie Hall; and Beethoven's Ninth Symphony with the National Chorale at Avery Fisher Hall. Maria Zifchak made her Tanglewood debut in July 2005, singing Wellgunde in the TMCO's concert performance of Wagner's *Götterdämmerung,* Act III, with James Levine conducting.

Matthew Polenzani (David)



One of the most acclaimed lyric tenors of his generation, and winner of the Metropolitan Opera's 2008 Beverly Sills Artist Award, Matthew Polenzani has been praised for his concert and operatic appearances on leading international stages. The 2004 Richard Tucker Award winner, Mr. Polenzani appears this season with the Metropolitan Opera in *Don Giovanni* and makes his Los Angeles Opera debut under James Conlon in *Die Zauberflöte.* He returns to Lyric Opera of Chicago for *Die Entführung aus dem Serail* with Sir Andrew Davis, appears at Oper Frankfurt in *Lucia di Lammermoor,* and sings *Die Zauberflöte* and *Lucia di Lammermoor* at Vienna State Opera. Concert performances include *La Damnation de Faust* with David Zinman and the Saint Louis Symphony Orchestra, Berlioz's *Te Deum* with Sir Colin Davis and the Boston Symphony Orchestra, Rossini's *Stabat Mater* with Riccardo Frizza and the Ensemble Orchestral de Paris at the Saint Denis Festival, and *Don Giovanni* at the Verbier Festival under Manfred Honeck. He performs in recital with pianist Julius Drake at Verbier as well as in the Canary Islands. Last season's performances at the Metropolitan Opera included *La traviata* opposite Renée Fleming, *Roméo et Juliette* opposite Anna Netrebko, and *Die Entführung aus dem Serail* opposite Diana Damrau. He appeared in *La traviata* at Lyric Opera of Chicago, *I Capuleti e i Montecchi* at the Paris Opera, and *Rigoletto* at the Opera Company of Philadelphia, and made debuts at La Scala (*La traviata*) and the Salzburg Festival (*Don Giovanni*). Concert appearances included Rossini's *Stabat Mater* with the Orchestre National de France, and solo recitals with pianist Julius Drake under the auspices of Lincoln Center and the Philadelphia Chamber Music Society. Highlights of his recent Metropolitan Opera seasons have included *Die Zauberflöte, Les Troyens, Don Giovanni, Salome, Il barbiere di Siviglia, Così fan tutte, Falstaff,* and *Die Meistersinger von Nürnberg.* Mr. Polenzani has been acclaimed in symphonic appearances with the Boston Symphony Orchestra led by James Levine and Rafael Frühbeck de Burgos; with Lorin Maazel and the New York Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Pierre Boulez and the Chicago Symphony Orchestra, Wolfgang Sawallisch and the Orchestra della Santa Cecilia, James Conlon and the Cincinnati Symphony, Sir Jeffrey Tate and the Minnesota Orchestra, and David Zinman and the Aspen Festival Orchestra, among others. He recently presented Janáček's *The Diary of One Who Vanished* at Zankel Hall with pianist Richard Goode. Mr. Polenzani made his BSO debut in Berlioz's *Roméo et Juliette* in December 2004 in Boston and New York, subsequently appearing with the orchestra in Berlioz's Requiem (April 2006); Schoenberg's *Gurrelieder* and as

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Don Ottavio in a concert performance of *Don Giovanni* (both in July 2006); as Jaquino in concert performances of Beethoven's *Fidelio* (March 2007), and, most recently, Berlioz's *Te Deum*, the latter under the direction of Sir Colin Davis on the closing subscription concerts of the BSO's 2008-09 season.

Hans-Joachim Ketelsen (Sixtus Beckmesser)



Making his Tanglewood debut with this concert, the Dresden-based baritone Hans-Joachim Ketelsen is currently a principal artist with Dresden State Opera. His repertoire includes such roles as Jochanaan in *Salome*, Mandryka in *Arabella*, Orest in *Elektra*, Faninal in *Der Rosenkavalier*, Amfortas in *Parsifal*, the Heerrufer and Telramund in *Lohengrin*, Kothner and Beckmesser in *Die Meistersinger von Nürnberg*, Kurwenal in *Tristan und Isolde*, Morone in Pfitzner's *Palestrina*, Grandier in Penderecki's *Die Teufel von Loudon* (Dresden State Opera, new production, 2001-02 season), Jupiter in *Die Liebe der Danae* (2005-06 season under Fabio Luisi), and the Geisterbote in *Die Frau ohne Schatten* (under Giuseppe Sinopoli), as well as roles in the dramatic Italian repertoire. He has been a regular performer at Dresden State Opera since 1982. Mr. Ketelsen made his highly acclaimed debut at the Bayreuth Festival as Kothner in a new production of *Die Meistersinger von Nürnberg* in 1996. Invited to perform at the Metropolitan Opera by James Levine, he made his critically acclaimed debut there in 1994, as Mandryka. He has since sung Beckmesser (1998 under James Levine) and other roles at the Met, and is scheduled to return next season as Faninal. In November 1997, for the opening of the New National Theatre in Tokyo, Mr. Ketelsen was invited to perform the role of Telramund, the role that also served for his debut at Hamburg State Opera, in a new production of *Lohengrin* in 1998. His Vienna State Opera debut was as Beckmesser, a role he sang in Hamburg in 2002-03 and again in 2008-09. He has also appeared with major opera companies in France (Théâtre du Capitol Toulouse, *Lohengrin*), in Switzerland, and on tours with the Berlin and Dresden State Operas to Italy, Spain, Greece, and Japan. Recent and upcoming engagements include Telramund at Munich State Opera, Deutsche Oper Berlin, Gran Teatre del Liceu, Barcelona, and Leipzig Opera; Donner in *Das Rheingold* in Munich; Donner and Gunther in *Ring* cycles at Bayreuth; Faninal for his La Scala debut and at Berlin State Opera and San Diego Opera; and Gunther in *Götterdämmerung* at Teatro Real Madrid. Mr. Ketelsen's recordings, on Berlin Classics and EMI, include *Die Meistersinger von Nürnberg* (Kothner) under Wolfgang Sawallisch.

Julien Robbins (Veit Pogner)

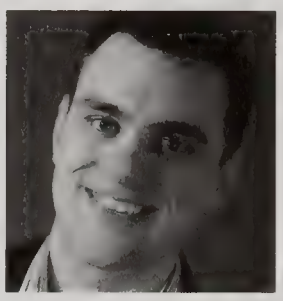


American bass-baritone Julien Robbins has sung more than fifty roles at the Metropolitan Opera in twenty-four consecutive seasons since his 1979 debut. Internationally, the Pennsylvania native has appeared in productions of *Don Giovanni, Le nozze di Figaro, La bohème, Aida, Carmen, Trouble in Tahiti, Il barbiere di Siviglia, Otello, Le Comte Ory*, and *Un ballo in maschera*, with such companies as Milan's Teatro alla Scala, Berlin's Deutsche Oper, the Hamburg Staatsoper, Lisbon Opera, Opéra de Nice, and Opéra de Monte Carlo, as well as in São Paulo, Brazil, and at the Glyndebourne Festival. In the United States he is a frequent guest of such companies as San Francisco Opera, Lyric Opera of Chicago, Florida Grand Opera, and Washington Opera, as well as Spoleto Festival USA and the opera companies of San Diego, Baltimore, Los Angeles, Santa Fe, Philadelphia, and Cincinnati. He has made concert appearances in *I Capuleti ed i Montecchi* with Opera Orchestra of New York, Beethoven's Choral Fantasy with the Boston Symphony Orchestra under Seiji Ozawa, Berlioz's *Roméo et Juliette* with the BSO under James Levine,

Beethoven's Symphony No. 9 with the Israel Philharmonic under Zubin Mehta, Handel's *Messiah* and Bach's B minor Mass with New York's Musica Sacra, and Mozart's Mass in C at Lincoln Center's Mostly Mozart Festival, among others. Mr. Robbins has recorded Beethoven's Choral Fantasy with the Boston Symphony Orchestra for Telarc, Verdi's *La traviata* for Deutsche Grammophon, and Strauss's *Salome* for Sony Classical. Julien Robbins made his Boston Symphony debut with Beethoven's Choral Fantasy in October 1982, returning for music of Vivaldi in March 1983. Since then, with James Levine conducting, he has appeared with the BSO in Berlioz's *Roméo et Juliette* in December 2004 in Boston and at Carnegie Hall, and as Priam in Berlioz's *Les Troyens* in April/May 2008 at Symphony Hall and at Tanglewood that July.

Fellows of the Tanglewood Music Center

Matthew Anderson (Moser)



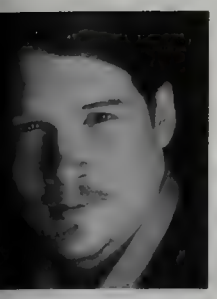
Tenor Matthew Anderson has been praised for his voice and musicality in oratorio, opera, and musical theater. This spring at Symphony Hall he appeared with Keith Lockhart and the Boston Pops in a Richard Rodgers tribute, singing songs of Rodgers & Hart and Rodgers & Hammerstein. Mr. Anderson was a 2008 James Collier Apprentice Artist at Des Moines Metro Opera. Other highlights of 2008-09 season included Bach's *St. Matthew* Passion at England's Aldeburgh Festival, conducted by Masaaki Suzuki; John Harbison's opera *Winter's Tale* with the Boston Modern Orchestra Project; Stravinsky's *Pulcinella* with Discovery Ensemble Boston; Britten's *Saint Nicolas* with the orchestra and chorus of New England Conservatory; and Bach cantatas 23, 38, 55, 99, and 140 in Emmanuel Music's Bach Cantata Series. Mr. Anderson has twice been a national finalist and prizewinner in the American Bach Society Vocal Competition and was named a 2008-09 Lorraine Hunt Lieberson Fellow with Emmanuel Music of Boston. He was a finalist in the 2009 Liederkranz Art Song Competition. This summer he is a Vocal Fellow of the Tanglewood Music Center, as recipient of the John F. Cogan, Jr., and Mary L. Cornille Fellowship/Leah Jansizian Memorial Scholarship.

Alan Dunbar (Foltz)



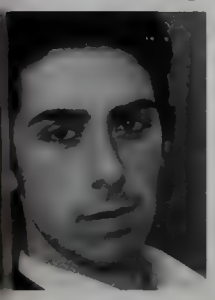
A native of South Carolina, bass-baritone Alan Dunbar is at home in opera, oratorio, art song, and folk and popular music. Mr. Dunbar holds a B.A. in music theory and composition from St. Olaf College in Northfield, MN, and is currently working on graduate studies in vocal performance at Indiana University, where he studies with Costanza Cuccaro. Recent performances and accolades include grand prize at the 2009 Grieg Festival in Winter Park, FL; the role of Bluebeard in Bartók's *Bluebeard's Castle* at the 2008 Natchez Opera Festival, and, as a 2008 Tanglewood Music Center Vocal Fellow, Zaretsky in *Eugene Onegin* with Renée Fleming and Peter Mattei. Besides returning to Tanglewood this summer, he will make his European solo recital debut at the Oslo Grieg Festival. During his tenure at Indiana University, he has appeared in twelve IU Opera Theater productions, most recently as Pandolfe in Massenet's *Cendrillon.* Other opera roles include Leporello (*Don Giovanni*), Dulcamara (*L'elisir d'amore*), Don Alfonso (*Così fan tutte*), and Prince Gremin (*Eugene Onegin*). From 1998 to 2004 he performed throughout North America and Europe with the internationally acclaimed male chamber vocal ensemble Cantus. As a 2009 TMC Vocal Fellow this summer, he is recipient of the Ushers/Programmers Harry Stedman Vocal Fellowship.

Steven Ebel (Eisslinger)



Tenor Steven Ebel returns for a third year as a TMC Fellow; last year he played Jimmy Mahoney in the TMC's production of *Rise and Fall of the City of Mahagonny.* Recipient this summer of the TMC's Kandell Family Fellowship/TMC Fellowship, he has previously received second prize in the New York Oratorio Society Competition, the Career Bridges Foundation Grant, was a winner of the WI district Metropolitan Opera National Council Auditions, and won second grand prize at the 2007 Concours de Montreal. He has sung Quint in *Turn of the Screw* with Opera Cleveland, Frederic in *Pirates of Penzance* with Opera Delaware, Tamino in *The Magic Flute* as a guest with CIM, Jaquino in *Fidelio* with Empire Opera, and Wolf in the premiere of Karchin's *Romulus* at the Guggenheim Museum, which he will record in August for Naxos. He recently made his Covent Garden debut singing Victorin in the UK premiere of Korngold's *Die tote Stadt* and made his Italian debut singing his second Jimmy as a guest with the L.T.L. Opera Studio in Lucca, Pisa, Livorno, and Ravenna. He comes directly to Tanglewood after having sung solo recitals at his alma mater and Cleveland, and his second Quint with Lorin Maazel at the Castleton Festival. After Tanglewood he moves to London to begin the Jette Parker Young Artists Program at Covent Garden. His first performance there will be in October, premiering his own song cycle, *The Diary of a Young Poet* (text by Rilke), for narrator, tenor, and piano. He will also perform several supporting roles throughout their season.

Evan Hughes (Schwarz)



Bass-baritone Evan Hughes has garnered attention for his work in recital and on the operatic stage. After winning the grand prize in the Marilyn Horne Foundation Competition, he made his Carnegie Hall debut in "The Song Continues" gala and returned to Carnegie Hall in collaboration with Dawn Upshaw and the ACJW Ensemble, performing David Bruce's *Piosenki.* He also performed that work with the St. Paul Chamber Orchestra. Next season he will sing Elliott Carter's *Syringa* with the MET Chamber Ensemble at Carnegie Hall. Mr. Hughes is a student at the Curtis Institute of Music; his roles with the Curtis Opera Theater include the title role in *Don Giovanni,* Lord Sidney in Rossini's *Il viaggio a Reims,* Figaro in Mozart's *Le nozze di Figaro,* and José Tripaldi in the Philadelphia premiere of Osvaldo Golijov's *Ainadamar,* among others. European recital appearances include Berlin, Demark, and Italy with pianist Mikael Eliasen. As a 2009 TMC Vocal Fellow, he is recipient of the William Randolph Hearst Foundation Fellowship.

Alex Lawrence (Kothner)



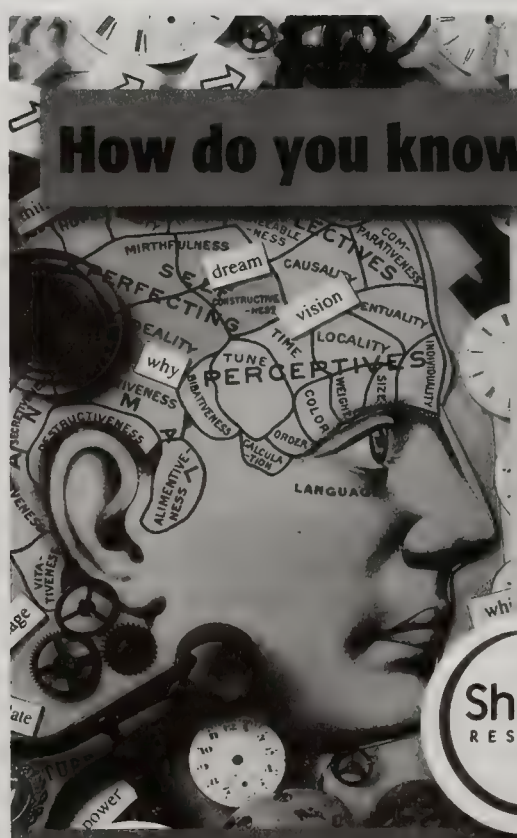
Baritone Alex Lawrence was born in Boston and studied at Northwestern University in Chicago. For four years, while continuing his studies at Northwestern with renowned baritone Sherrill Milnes and Bruce Hall, he also worked with the V.O.I.C.Experience Foundation, directed by Mr. Milnes and Maria Zouves. Mr. Lawrence is currently a second-year artist-in-residence at the Academy of Vocal Arts in Philadelphia, studying with Bill Schuman. With AVA he has sung Malatesta in *Don Pasquale,* Germont in *La traviata,* Guglielmo in *Così fan tutte,* the title role in Mendelssohn's *Elijah,* and Enrico in *Lucia di Lammermoor.* He is the recipient of a scholarship from the American Opera Society of Chicago, and encouragement grants from the Licia-Albanese Puccini Foundation and Opera Index Foundation. He earned third place in the 2008 and 2009 Gerda Lissner International Vocal Competition, and was a finalist in the Martinelli-Pertile competition in Montagnana, Italy and the 2009 Liederkranz Competition (general opera division). Mr. Lawrence made his professional stage

debut in 2006 with Cedar Rapids Opera Theater in *H.M.S Pinafore* and *Susannah,* then joined Des Moines Metropolitan Opera in 2007 as an apprentice artist. Other roles include the Count in *Le nozze di Figaro* in Cortona, Italy, under the auspices of Oberlin in Italy; Tagliaferro in Piccinni's *La buona figliola* at the Teatro Piccinni in Bari, Italy, and the Marquis in *Dialogues of the Carmelites,* along with a variety of assignments in other productions at Northwestern University. As a 2009 Vocal Fellow of the Tanglewood Music Center, he is recipient of the Bay Bank/BankBoston Fellowship.

Michael Anthony McGee (Ortel)



A native of Dallas, Texas, baritone Michael Anthony McGee has trained at some of the most prestigious young artist programs in the nation. He spent the summer of 2006 at the Merola Opera Program (Alphonse in Donizetti's *La Favorite* and the title role in Borodin's *Prince Igor*) and 2007 at Santa Fe Opera's Apprentice Singer Program (Tan Dun's *Tea: A Mirror of Soul* and Orest in Gluck's *Iphigénie en Tauride*). From 2006 to 2008 he was in residence at the Seattle Opera's Young Artist Program (title roles in Verdi's *Falstaff* and Puccini's *Gianni Schicchi*). His awards include first place, 2009 Gerda Lissner International Vocal Competition; second place, 2008 Opera Index Competition; winner, 2009 Sullivan Foundation Award; first place, Maria Kraja International Competition for Operatic Singers; and second place, 2009 Liederkranz Foundation Competition. Future engagements include Beethoven's *Missa Solemnis* with the Choral Society and the world premiere of Tom Cipullo's song cycle *Insomnia* in Los Angeles. As a 2009 TMC Vocal Fellow, he holds the Andrall and Joanne Parson Scholarship/TMC Fellowship.



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Saul Nache (Nachtigall)



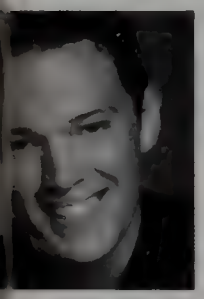
Baritone Saul Nache received his M.M. from University of Illinois and his B.A. from Western Illinois University; he has performed such roles as Guglielmo in *Così fan tutte,* Papageno in *Die Zauberflöte,* Schaunard in *La bohème,* Koko in *The Mikado,* Yamadori in *Madama Butterfly,* Aronte in *Armide,* and Bobby in Weill's *Mahagonny.* His concert repertoire has included solos in Mozart's Requiem and Mass in C, Fauré's Requiem, Saint-Saëns's *Christmas Oratorio,* and Schubert's Mass in G. In 2008 he was a winner in the Metropolitan Opera National Council auditions. In 2007 he was recipient of the Encouragement Award, and also won the Bravo Award in the Bel Canto Foundation competition in Chicago. Nache was also the recipient of the University of Illinois School of Music Stotler Fellowship. As a 2009 TMC Vocal Fellow, he is recipient of the Edward G. Shufro Fund Fellowship/Richard F. Gold Memorial Scholarship.

Alex Richardson (Vogelgesang)



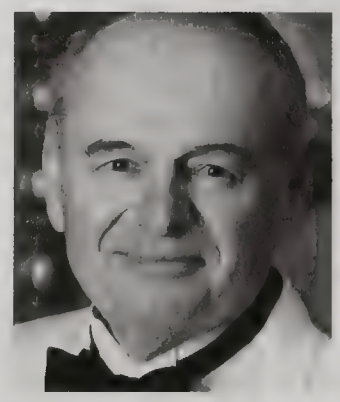
Tenor Alex Richardson has sung leading roles in operatic works such as *La traviata, La bohème, Falstaff,* Osvaldo Golijov's *Ainadamar,* Strauss's *Die Fledermaus,* and Carlisle Floyd's *Cold Sassy Tree,* and the role of Fatty in the 2008 TMC production of *Rise and Fall of the City of Mahagonny.* He has performed at such venues as Santa Fe Opera, Central City Opera, Amarillo Opera, and Opera Southwest, and in concert at such venues as Carnegie Hall, Lincoln Center, and Ravinia, and orchestras including the Chicago, Atlanta, and Fort Worth symphonies. Concert repertoire includes solos in Beethoven's Ninth Symphony, Stravinsky's *Les Noces,* Orff's *Carmina burana,* Mozart's Requiem and C minor Mass, and Handel's *Messiah,* as well as several recitals across the country under the auspices of the Marilyn Horne Foundation. Originally from Las Cruces, New Mexico, Mr. Richardson holds degrees from the University of Colorado at Boulder and Manhattan School of Music. As a 2009 TMC Vocal Fellow, he is recipient of the Red Lion Inn/Blantyre Fellowship.

Mark Van Arsdale (Zorn)



Tenor Mark Van Arsdale is a master's candidate in voice at Indiana University Jacobs School, studying with Dr. Robert Harrison. He was a national semi-finalist of the 2009 Metropolitan Opera National Council Auditions. As a 2008 TMC Fellow, he covered the role of Jimmy in last summer's TMC production of Weill's *Mahagonny* and performed in Sondheim's *A Little Night Music* with Keith Lockhart and the Boston Pops, also singing in Brahms's *Liebeslieder-Walzer* with the Mark Morris Dance Group, and recitals of Rachmaninoff and Brahms. Operatic roles include Truffaldino in *The Love for Three Oranges,* Sam in *Susannah,* and Donato in the collegiate premiere of Bolcom's *A Wedding,* all at Indiana University Opera Theater; the Second Dandy in *The Ballad of Baby Doe* as a 2006 young artist with Central City Opera; and Ferrando in *Così fan tutte* at Northwestern University, where he graduated *magna cum laude.* Concert performances include Britten's *War Requiem* at Indiana University, and Bach's *Magnificat* and Handel's *Messiah* with the Cheyenne Symphony Orchestra. He received the 2008 Indiana University Performer's Certificate for Excellence in Voice and has won awards from the Orpheus Competition, Opera Birmingham, and the National Society of Arts and Letters. As a 2009 TMC Vocal Fellow, he is recipient of the Velmans Foundation Fellowship/TMC Fellowship.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Wagner's *Die Meistersinger von Nürnberg,* Act III, with James Levine; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. This past subscription season with the BSO, the chorus performed Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem,* Ravel's complete *Daphnis and Chloé,* and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River,* Steven Spielberg's *Saving Private Ryan,* and John Sayles's *Silver City.* In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy.* The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Carol Amaya • Emily Anderson • Ondine Brent • Joy Emerson Brewer • Karen Ginsburg • Beth Grzegorzewski • Angela Henstra • Eileen Huang • Cynthia Kassell • Donna Kim • Glenda Landavazo • Barbara Abramoff Levy * • Ruthie Miller • Karen M. Morris • Ebele Okpokwasili-Johnson • Jaylyn Olivo • Deborah Slade Pierce • Laura Stanfield Prichard • Sarah Riskind • Adi Rule • Melanie Salisbury • Laura C. Sanscartier • Johanna Schlegel • Kristyn M. Snyer • Dana R. Sullivan • Robyn Tarantino • Youliana Tichelova • Lisa Watkins • Alison L. Weaver

Mezzo-Sopranos

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Raymond Gniewek
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Julia D. Hunter
Fangyue He
Rochelle Nguyen
Alexandra Early
Amy Galluzzo
Joseph Maile
Francisco Ladrón de Guevara
Xin Jin
Tina Na Huang
Kathryn Kilian
Vieen Leung

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Laura Colgate
Dawn Posey
Tao Zhang
Robert Landes
Emma Sutton
Akiko Hosoi
David Repking
Kaoru Suzuki
Laura Scalzo
Jina Lee
Du Rui
Te-Chiang Liu

Violas
Amelia Clingman
Edwin Kaplan
Marissa Winship
Sharon Bielik
Chi-Jui Lee
Chen-Erh Ho
Evan Buttemer
Katherine Hagen
Sarah Bass
Ellen Gartner-Phillips
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Krystalia Gaitanou
Alyssa Hardie
Adam Neeley

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Jongbin Kim
Yonah Etzion
Rosanna Butterfield
Cherry Kim
Michelle Kwon
Jessica Wang
Hope Shepherd
Charles Tyler
Michael Dahlberg
Xiao-Dan Zheng
Jacob Fowler
Jeffrey Hood
Alexandra Thompson
Matthew Beckmann

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Kevin Brown
Gerald Torres
Tony Flynt
Shawn Conley
Tyler Shepherd
Allison Cook

Flutes
Heather Zinninger
Katrina Walter

Piccolo
Leah Arsenault

Oboes
Mary Lynch
Zachary Boeding

Clarinets
Emil Hudyyev
Ryan Yuré

Bassoons
Aaron Apaza
Andrew Cuneo

Horns
Timothy Riley
Lauren Moore
Kolio Plachkov
James Ferree
Leelanee Sterrett

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Thomas Siders
Michael Dobrinski
Kevin Businsky

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Zenas Kim
Anna Lindvall
Wei Wang

Tuba
John Elliott

Timpani
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Percussion
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BEETHOVEN	Overture from the incidental music to Goethe's "Egmont," Opus 84
BRUCH	Violin Concerto No. 1 in G minor, Opus 26 Prelude: Allegro moderato— Adagio Finale: Allegro energico JOSHUA BELL

{ I n t e r m i s s i o n }

DVOŘÁK	Symphony No. 8 in G, Opus 88 Allegro con brio Adagio Allegretto grazioso Allegro ma non troppo

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Ludwig van Beethoven (1770-1827)

Overture from the incidental music to Goethe's "Egmont," Opus 84

First performance: June 15, 1810, Hofburgtheater, Vienna. *First BSO performance*: December 1881, Georg Henschel cond. First Berkshire Festival performance: August 13, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 8, 1940, Koussevitzky cond. *Most recent Tanglewood performance*: July 20, 2001, Andrew Davis cond.



Goethe completed his historical tragedy *Egmont* in 1788 while on a tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the 16th-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. In the closing scene of Goethe's drama (which treats the facts of history with great freedom) Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen with heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The author called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court theater to prepare the incidental music called for by Goethe. The production opened May 24, 1810, but although Beethoven had several months' notice, he had not managed to finish the overture in time; it was added to the performance on June 15. Here the composer found a dramatic subject that he was in tune with as rarely before of after. Perceiving the conflict between Alba and Egmont as the clash between evil and good, he produced music of great force. Most of the overture uses no musical material from the incidental music to the play itself, but for the coda Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually somber thematic material from the main part of the overture, it arouses a terrific sense of victory.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

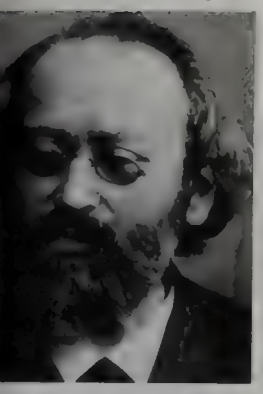
Max Bruch (1838-1920)

Violin Concerto No. 1 in G minor, Opus 26

First performance: January 5, 1868, Bremen, Karl Martin Rheinthaler cond., Joseph Joachim, soloist. *First BSO performance*: October 1882, Georg Henschel cond., Louis Schmidt, soloist. *First Tanglewood performance*: August 8, 1975, Arthur Fiedler cond., Emanuel Borok, soloist. *Most recent Tanglewood performance*: August 17, 2008, Miguel Harth-Bedoya cond., Pinchas Zukerman, soloist.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston

every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.



Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work, the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The open-

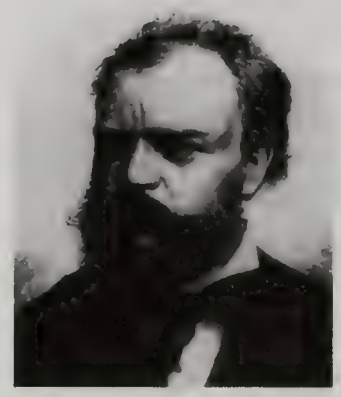
ing timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as one of the most striking ideas of the work, a passage of great nobility in the midst of the finale's energy.

STEVEN LEDBETTER

Antonín Dvořák
Symphony No. 8 in G, Opus 88

First performance: February 2, 1890, Prague, Dvořák cond. *First BSO performance*: February 1892 (American premiere), Arthur Nikisch cond. *First Tanglewood performance*: July 30, 1966, Erich Leinsdorf cond. *Most recent Tanglewood performance*: July 13, 2003, Kurt Masur cond.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain.* (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater.* The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).



In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London

and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmilla*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3000 marks for the Symphony No. 7, offers a mere and insulting 1000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at

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crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica,* because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers.* After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Guest Artists

For a biography of **Herbert Blomstedt**, see page 16.

Joshua Bell



Joshua Bell's 2008-09 season began with the worldwide Sony Classical release of Vivaldi's *The Four Seasons* recorded with the Academy of St. Martin in the Fields; his return to his alma mater—Indiana University's Jacobs School of Music—as a senior lecturer; and the tenth-anniversary DVD release of the film *The Red Violin* featuring his playing on John Corigliano's Oscar-winning soundtrack. Mr. Bell is also featured on the soundtrack of the recent Paramount Vantage film *Defiance.* An exclusive Sony Classical artist, he has created a richly varied catalogue of recordings, including Corigliano's *The Red Violin* Concerto, Tchaikovsky's Violin Concerto, "The Essential Joshua Bell," "Voice of the Violin," and "Romance of the Violin." In 2004 *Billboard* named "Romance of the Violin" its "Classical CD of the Year" and named Mr. Bell "Classical Artist of the Year." Highlights of the current season include a South American tour; summer festival performances at Aspen, Ravinia, Napa, Verbier, Cortona, Sun Valley, Tanglewood, and the Hollywood Bowl; concerts with the New York Philharmonic, Los Angeles Philharmonic, and the symphony orchestras of San Francisco, Indianapolis, Pittsburgh, Montreal, Atlanta, Minneapolis, Seattle, Syracuse, and Oregon, and a United States recital tour with Jeremy Denk. International engagements include a tour with the Verbier Festival Orchestra to Athens, Lisbon, Berlin, and Munich performing Vivaldi's *The Four*

Seasons, and concerts in Madrid with the Spanish National Orchestra, in Paris with the Orchestra Philharmonic de Radio France, and in Beijing with the China National Symphony Orchestra. He also performed with Miami's New World Symphony, on Lincoln Center's "Great Performers" Series, and on a European tour with the Minneapolis Orchestra and Osmo Vänska. After a performance at the 92nd Street Y with longtime collaborator Steven Isserlis,
he returned to Europe to tour with the Camerata Academia, followed by a European recital tour with Jeremy Denk, and performances in Vancouver, Seattle, Los Angeles, Portland, Denver, and Phoenix. Joshua Bell came to national attention at fourteen with his Philadelphia Orchestra debut, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. He has collaborated with such artists as Pamela Frank, Steven Isserlis, and Edgar Meyer, and such non-classical artists as Josh Groban, James Taylor, and Sting. Grammy-nominated for "Gershwin Fantasy," "Short Trip Home," and an all-Bernstein recording featuring the *West Side Story* Suite, he received the 2008 Academy of Achievement award for exceptional accomplishment in the arts. He appeared as himself in the film *Music of the Heart*, has made numerous television appearances, and has been profiled in many publications. Raised in Bloomington, Indiana, Joshua Bell was an avid computer game player and competitive athlete. By age twelve he was serious about the violin, inspired by his beloved teacher Josef Gingold. His alma mater, Indiana University, honored him with a Distinguished Alumni Service Award only two years after his graduation in 1989. He has been named an "Indiana Living Legend" and received the Indiana Governor's Arts Award. Inducted into the Hollywood Bowl Hall of Fame in 2005, he currently serves on the Artist Committee of the Kennedy Center Honors. He plays the 1713 Gibson ex Huberman Stradivarius. Joshua Bell made his first Boston Symphony appearance in July 1989 at Tanglewood and his BSO subscription series debut in January 1994. His most recent subscription appearances were in January 2007, playing Bruch's G minor violin concerto, and his most recent Tanglewood appearance with the BSO was in August 2008, playing music of Chausson and Saint-Saëns.

Stu Rosner



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JAMES LEVINE conducting; LEON FLEISHER, piano
Music of Mozart and Mahler

Saturday, July 18, 8:30pm
20 BOSTON POPS ORCHESTRA
JOHN WILLIAMS conducting; FRANK LANGELLA, special guest
Featuring music of John Williams and "A Tribute to Warner Bros. Studios"

Sunday, July 19, 2:30pm
25 BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE conducting
All-Mozart program (Symphonies 39, 40, and 41)

"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 17, include BSO principal harp Ann Hobson Pilot and BSO principal trombone Toby Oft. The series continues through Friday, August 21, the final weekend of the BSO's Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

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2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 17, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

WENDY PUTNAM, violin
ADAM ESBENSEN, cello
VYTAS BAKSYS, piano

TCHAIKOVSKY — **Trio in A minor for piano, violin, and cello, Opus 50**

Pezzo elegiaco: Moderato assai—Allegro giusto
A. Tema con variazioni: Andante con moto
Var. I: L'istesso tempo
Var. II: Più mosso
Var. III: Allegro moderato
Var. IV: L'istesso tempo
Var. V: L'istesso tempo
Var. VI: Tempo di Valse
Var. VII: Allegro moderato
Var. VIII: Fuga. Allegro moderato
Var. IX: Andante flebile ma non tanto
Var. X: Tempo di Mazurka
Var. XI: Moderato
B. Variazione finale e Coda: Allegro risoluto
e con fuoco—Andante con moto—Lugubre

FOSS — **"Central Park Reel," for violin and piano**
(performed in memory of the composer)

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Pyotr Ilyich Tchaikovsky (1840-1893) did not care much for the combination of piano with stringed instruments in chamber music. He said as much in a letter to his patroness, Nadezhda von Meck, in October of 1880, after she requested that he compose a piano trio for her. (Her "house pianist" at the time was none other than the young Claude Debussy.) Yet in December 1881, he began to compose a work in the very medium he had spurned so recently. Although Tchaikovsky assured Mme. von Meck that he was undertaking the work partly to please her and partly to overcome the technical difficulties involved in combining the linear, lyrical qualities of violin and cello with the weight and percussive character of the piano, there is little doubt that the piece was actually inspired by the death of his friend and associate Nikolai Rubinstein. Although Tchaikovsky and Rubinstein had been estranged for a time (following the latter's harsh attack on Tchaikovsky's first piano concerto when the composer played it through for him in order to get his advice regarding the solo part), Rubinstein had been responsible for conducting many of the premieres of Tchaikovsky's work, and the composer always sought his opinion regarding recent works.

The score is filled with reminiscences of its commemorative character. The dedication is "to the memory of a great artist"; the first movement is explicitly marked *Pezzo elegiaco* ("Elegiac piece"), and the sadly lyrical first theme returns at the end of the second movement in a coda that suggests a heroic funeral march dying away into nothingness (the last performance instruction in the piece is "lugubrious").

The long first movement is a sprawling, loosely constructed sonata form. The piano part predominates so greatly as to suggest a concerto in which the orchestra has been reduced to two stringed instruments; but, then, Rubinstein was a great pianist,

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
July 10	James Morris
July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

so perhaps the emphasis is fitting. The recapitulation is one of the very rare cases in music in which the opening theme is brought back at a slower tempo than it had at the opening. The marking is *Adagio con duolo e ben sostenuto* ("Slowly, with grief, and well sustained")—yet another reminder of the work's character as an act of mourning.

The variations of the second movement are based on a folk melody first presented in the piano alone. The 19th-century Russian critic Nikolai Kashkin wrote that Tchaikovsky used this tune in recollection of a spring day when Rubinstein had sent for wine and sweets for a group of local peasants, who then entertained him and his friends with songs and dances. The variations are supposed to reflect incidents in Rubinstein's life, but they make a splendid collection of musical moments without even considering a possible program. The scoring is varied and fascinating, most of all perhaps in the fifth variation, where the strings hold the tonic note in an extended drone, while the piano, playing lightly in the upper registers, suggests a music box. Owing particularly to the unusual length and structure of the second movement, Tchaikovsky marked two optional cuts in the printed score: the entire eighth variation (a fugue) and a large chunk of the finale.

With the passing this year of **Lukas Foss** (1922-2009), the Boston Symphony Orchestra and Tanglewood lost a longstanding and beloved community member. In 1940, just eighteen years old, Foss was one of only five conducting students in the inaugural class of the Tanglewood Music Center (then called the Berkshire Music Center). Along with fellow student Leonard Bernstein, he worked closely with Serge Koussevitzky, who later personally asked Foss to serve as the official Boston Symphony pianist, a position he held until 1950. This musical Renaissance man frequently contributed his abilities as composer, conductor, and pianist as a TMC faculty member between 1952 and 1994. In 1990 he composed *Celebration*, for brass quintet and orchestra, to commemorate the TMC's 50th anniversary. More recently he composed a variation on Randall Thompson's *Alleluia* for the TMC's 65th anniversary.

Speaking of his compositional hero, Foss once said that "Anybody can put things together that belong together. To put things together that don't go together, and make it work, that takes genius like Mozart's." Judging from Foss's music, this belief in the synthesis of disparate elements as the foundation of great music clearly formed the basis of his own compositional philosophy, and he consistently experimented with and appropriated concepts from many different musical styles during the course of his long career.

In *Central Park Reel* (1987), for violin and piano, Foss has taken the style of a reel—a type of Scottish folk-dance music typically in cut time that moves primarily in eighth-notes with accents on the first and third beat of each bar—and combined it with a decidedly American-sounding bluegrass fiddle style reminiscent of Copland's "Hoe-Down" from *Rodeo*. At the beginning of the piece, Foss calls for the pianist to emulate the sound of an autoharp, a popular bluegrass instrument, by silently depressing the keys of chords and then strumming the strings from inside the piano. Just before the end, the piece captures some of the improvisatory nature of folk music with a section in which the violin chooses freely among nearly eighty two-bar patterns, connecting them randomly and seamlessly one to another for about seventy seconds, each in any key or octave, while the piano continues separately in completely different meters. All of these different stylistic elements are in turn combined with the tradition of Western art music through their translation into conventional notation and performance by classically trained musicians.

Composed while Foss was conductor of the Brooklyn Philharmonic, the oxymoronic title seems to be a tongue-in-cheek branding for a work defined by its unlikely hybrid

identity as a New Yorker's interpretation of a Scottish folk music form by way of American backcountry bluegrass. As introduction to his ten-minute-long piece, Foss offers nothing more than a forbidding note at the beginning of the score: "*Do not make cuts.* Repetition is the essence of country fiddling and results in final 'charmed exhaustion.'"

Central Park Reel was commissioned by the now-defunct United States Information Agency's Artistic Ambassador Program.

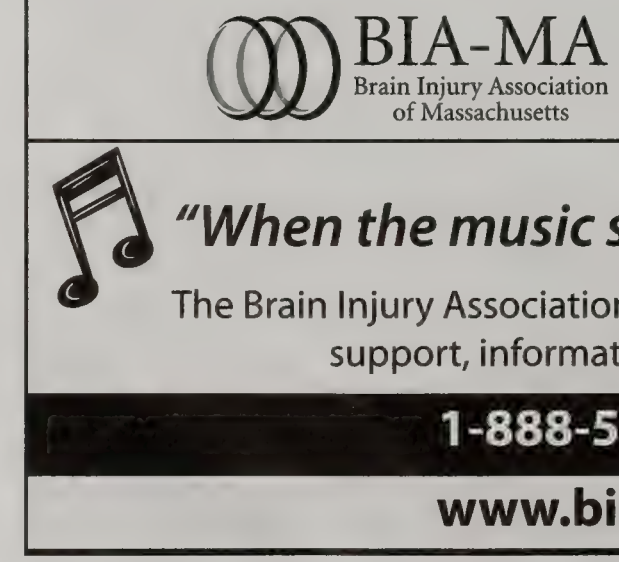
Notes by STEVEN LEDBETTER (Tchaikovsky)
and JAY GOODWIN (Foss)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Jay Goodwin is the 2009 Tanglewood Music Center Publications Fellow, supported by the Robert J. and Jane B. Mayer Fellowship/TMC Fellowship.

Artists

Born in Wisconsin, **Wendy Putnam** began her study of the violin at three and made her first concert hall appearance at nine, as a soloist with the Green Bay Symphony. By sixteen she enrolled at Louisiana State University, from which she received both her bachelor's and master's degrees. She soon joined the New World Symphony, serving as concertmaster for two international tours and for a Grammy-nominated recording. Ms. Putnam performed as soloist with the New World Symphony Chamber Players and collaborated with such artists as Sir Georg Solti, Josef Swensen, Phillipe Entremont, and Benjamin Pasternack in chamber concerts in the U.S. and abroad. She worked under the direction of Tilson Thomas, Ozawa, Bernstein, Eschenbach, and Rostropovich, also performing solo and chamber recitals throughout Italy, Switzerland, and Japan. In 1991, while working with Josef Gingold at Indiana University, she won the concertmaster position of the New Orleans Symphony; soon afterwards she was named concertmaster of that ensemble's successor, the Louisiana Philharmonic Orchestra, with which she made several concerto appearances. In 1995, her performance of Tchaikovsky's Violin Concerto with Maxim Shostakovich was named



"Best Classical Performance of the Year" by the *New Orleans Times-Picayune.* Ms. Putnam has been the recipient of numerous fellowships and awards from numerous organizations, including the National Federation of Music Clubs and the Henry B. Cabot Foundation at Tanglewood. In 1996 she was appointed to the violin section of the Boston Symphony Orchestra. She continues to concertize and collaborate in chamber concerts with world-renowned musicians, as well as with her colleagues in the BSO. Ms. Putnam is founder and director of the Concord Chamber Music Society in Concord, Massachusetts, and also serves on the faculty of the Tanglewood Music Center.

Adam Esbensen joined the Boston Symphony Orchestra in September 2008 after five years as a cellist with the Oregon Symphony. Mr. Esbensen began his studies at the Cleveland Institute of Music, where he studied with Stephen Geber; he went on to earn a master of music degree and performance award from the Mannes College of Music. During his two years in New York City he studied with Timothy Eddy and performed around the state as part of Mozart and Chopin festivals. Mr. Esbensen joined the cello section of the Louisville Orchestra in 2001, where he played for two years before moving back to his home state of Oregon. While living in Portland, he took an interest in new music as a member of the Fear No Music ensemble and at the Ernest Bloch Composer's Symposium. He has spent summers at festivals in Taos, Vail, Spoleto (Italy), Bellingham, and San Luis Obispo. Mr. Esbensen's other teachers and influences have included Hamilton Cheifetz, John Kadz, and Pamela Frame.

Pianist **Vytas J. Baksys** is an active freelance collaborator performing in a variety of recitals, competitions, and other musical settings employing various styles and genres throughout North America, Europe, and Asia. Since 1989 he has been the faculty pianist of the Fellowship Conducting Program at Tanglewood. He is a frequent keyboardist with the Boston Symphony and Boston Pops orchestras, has performed on several occasions with the Boston Symphony Chamber Players, and works with such other area ensembles as the Boston Secession, Concord Chamber Music Society, South Coast Chamber Music Society, and the Rivers School Conservatory. Of Lithuanian descent, Mr. Baksys is a graduate of the New England Conservatory of Music and State University of New York at Stony Brook. He has participated in recordings for RCA, CRI, Golden Crest, Sony Classical, Deutsche Grammophon, Warner Brothers, Nonesuch, and BSO Classics.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

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MOZART — Piano Concerto No. 23 in A, K.488
Allegro
Adagio
Allegro assai
LEON FLEISHER

{ I n t e r m i s s i o n }

MAHLER — Symphony No. 6
Allegro energico, ma non troppo
Andante moderato
Scherzo (Wuchtig) [Weighty]
Finale. Allegro moderato

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Wolfgang Amadè Mozart (1756-1791)
Piano Concerto No. 23 in A, K.488

First performance: Presumably soon after the completion date of March 2, 1786, in Vienna, Mozart, soloist. *First BSO performance*: February 1929, Serge Koussevitzky cond., Nikolai Orloff, soloist. *First Tanglewood performance*: July 13, 1956, Pierre Luboschutz cond., Boris Goldovsky, soloist. *Most recent Tanglewood performance*: August 6, 2005, Sir Neville Marriner cond., Jonathan Biss, soloist.



Figaro was the big project for the spring of 1786, and it was ready for performance on May 1, but Mozart repeatedly interrupted himself, dashing off his one-acter *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year. The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous

C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Gustav Mahler (1860-1911)
Symphony No. 6

First performance: May 27, 1906, Essen, Gustav Mahler cond. (though he later went on to revise the work in various ways). *First BSO performance*: November 1964, Erich Leinsdorf cond. *First Tanglewood performance/only previous Tanglewood performance by the BSO*: July 30, 1972, James Levine cond. (his first-ever appearance with the BSO). *Only other Tanglewood performance*: July 20, 1998, Tanglewood Music Center Orchestra, James Conlon cond.

In 1921, Paul Bekker, in the earliest really substantial study of Mahler's work, *Gustav Mahlers Sinfonien*, began the chapter on the Sixth Symphony by noting that at that time the trilogy of purely instrumental symphonies, Nos. 5, 6, and 7, were the works least frequently performed, and that, of these, the Sixth was the rarest of all. Until the 1960s, when, true to the composer's own prediction, his time finally came, these "middle" symphonies were still rarely heard. The ice was broken mostly by the Adagietto movement of the Fifth Symphony, which almost attained a life of its own, but gradually all of them entered the repertory of the major orchestras and they have now been recorded many times over.



Possibly part of the reason for the neglect of the middle symphonies was that audiences found it easier to follow Mahler's highly original approach to symphonic writing when provided with an explicit program (such as those he produced for the First and Third symphonies, though he later suppressed them) or with a text (as in the Second, Third, Fourth, and Eighth). His dazzlingly complex and ingenious instrumental symphonies simply overwhelmed the senses, especially before the development of the long-playing record, when one had to catch them at infrequent performances. We might have expected that the Sixth would be easier to comprehend than the others, if only because it is one of Mahler's rare productions to follow the traditional four-movement symphonic form, but the somber emotional quality of the score seems to have acted against it. Although Mahler avoided revealing any kind of program for the three symphonies, he did allow the Sixth to be performed with the epithet *Tragic*; but later he removed even that much of a hint. The mood is, in any event, self-evident, since it is the only Mahler symphony to end unrelievedly in the minor. All the others, even when they start in the minor, proceed to blazing triumph or, at least, to gentle, poignant resignation, in the major mode. The composer himself found the Sixth almost too moving to bear and predicted—correctly, as it turned out—that it would languish in



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obscurity until the world knew his first five symphonies.

We might very well wonder why Mahler wrote a "tragic" symphony in 1903 and 1904. As is usually the case with such queries, the answer is by no means simple; indeed, perhaps no explanation is possible. On the face of it, tragedy should have been the thing farthest from Mahler's mind. He had married Alma Schindler, around whom his life henceforth revolved, on March 9, 1902, and their first daughter, Maria, was born in November. The year was one of increasing professional acclaim for Mahler the composer, with the enormously successful premiere of the Third Symphony in Krefeld in May. As a conductor he had already reached a pinnacle, having served as music director of the Vienna Opera since 1897. And he had begun composing with renewed vigor after his wedding, spending his summer vacations from the opera house engaged in feverish creative activity. The Fifth Symphony, composed during the first summer after his wedding, is aptly characterized by Michael Kennedy as Mahler's *Eroica*, a symphonic conquest. But the Sixth, composition of which occupied the next two summers, is quite a different matter. The symphony is filled with the heavy tread of marching, with dotted rhythms, and, above all, with a motto idea that consists simply of an A major triad that suddenly turns to minor. This major-to-minor motto functions on the smallest scale as a metaphor for the mood of the entire work, which several times in the last movement seems about to culminate in the major mode but finally shrinks from so positive a conclusion and ends tragically—but with defiance—in A minor.



Alma and Gustav Mahler about 1903

We have a tendency, *ex post facto*, to think of Mahler as a death-obsessed neurotic, virtually incapable of living in the real world but rather pouring out his anguish, longing, and intimations of mortality in his work. To a considerable extent these views derive from Alma's memoirs, which are an indispensable source but must be used with extreme caution, since she had every reason to build up her own role in "sustaining" the composer through his tribulations. Until his heart lesion was discovered in 1907, Mahler maintained a vigorous summer regimen of swimming, hiking, and mountain climbing, activities put in the service of generating and working out his musical ideas. Even Alma recalls that the two summers during which he composed the Sixth were emotionally untroubled. Of 1904, the summer in which Mahler finished the symphony, Alma noted only that it was "beautiful, serene, and happy." (Their second daughter had been born that June.) Only one thing upset her—or so she remembered years later: in both summers Mahler set to music some poems by Friedrich Rückert dealing with the death of children.

> I found this incomprehensible. I can understand setting such frightful words to music if one had no children, or had lost those one had. Moreover, Friedrich Rückert did not write these harrowing elegies solely out of his imagination: they were dictated by the cruellest loss of his whole life. What I cannot understand is bewailing the deaths of children, who were in the best of health and spirits, hardly an hour after having kissed and fondled them. I exclaimed at the time: "For heaven's sake, don't tempt Providence!"

The result, of course, was Mahler's great song cycle *Kindertotenlieder* ("Songs on the Death of Children"), which was thus being conceived and composed at the same time as the Sixth Symphony.

Alma claimed similar foreboding upon hearing the completed symphony. (Despite the lengthy gestation period, encompassing two summers, she did not hear the work

in progress; Mahler composed in a distant, private little hut in the wood and refused to play his music to anyone before it was finished.) On the day that Mahler finally announced the work to be finished, Alma rushed to get everything done in the house, then walked with him arm in arm to the little hut, where he played it through for her.

> Not one of his works came so directly from his inmost heart as this. We both wept that day. The music and what it foretold touched us so deeply. The Sixth is the most completely personal of his works, and a prophetic one also. In the *Kindertotenlieder*, as also in the Sixth, he anticipated his own life in music. On him too fell three blows of fate, and the last felled him. But at the time he was serene; he was conscious of the greatness of his work. He was a tree in full leaf and flower.

We may well believe that the two were overcome by the deep personal expressiveness of this music, but the reference to "what it foretold" is surely wisdom after the fact. The last movement contained, at three decisive points, a single powerful stroke with a hammer, the instrument being introduced into the score of the symphony solely for these three strokes. According to Alma, the composer described the movement, with its hammer strokes, as "the hero, on whom fall three blows of fate, the last of which fells him as a tree is felled." With the hindsight of one writing her memoirs, Alma saw three "hammer strokes" that struck Mahler himself in the year 1907, though

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her description of the events, which has been followed by most writers, telescopes the time span and gives the impression that the blows came directly one after the other: (1) his resignation from the Vienna Opera in the face of mounting opposition to his reforms (and the strong thread of anti-Semitism in the city's cultural life); (2) the sudden and devastating death of his elder daughter Maria, at age four-and-a-half, from scarlet fever and diphtheria, and (3) the discovery of his own serious heart condition—the blow that "felled him." Still, though Alma and Mahler may not have reacted with foreboding when she first heard the music, the composer after 1907 came to be superstitiously afraid of the three hammer strokes and eventually removed the last, "mortal" blow. As the score is printed in the critical edition of Mahler's works, there are only two such strokes, though some conductors choose to reinstate the missing one.

Alma's memoirs recall the emotions aroused in the composer as he prepared the orchestra for the first public performance of the Sixth, to be held at a festival of the United German Music Society in Essen. She also recalled the utter insensitivity of the other important composer there, Richard Strauss:

> We came to the last rehearsals, to the dress rehearsal—to the last movement with its three great blows of fate. When it was over, Mahler walked up and down in the artists' room, sobbing, wringing his hands, unable to control himself. Fried, Gabrilovitch, Buths, and I stood transfixed, not daring to look at one another. Suddenly Strauss came noisily in, noticing nothing. "Mahler, I say, you've got to conduct some funeral overture or other tomorrow before the Sixth—their mayor has died on them. So vulgar, that sort of thing—But what's the matter? What's up with you? But—" and out he went as noisily as he had come in, quite unmoved, leaving us petrified.

Apparently one result of Mahler's highly wrought-up reaction to the dress rehearsal was that he did not conduct the premiere itself well, fearing to underline the significance of the last movement. The response of the critics was not especially favorable, with complaints in general that Mahler's undeniable brilliance of orchestral technique had outstripped the content of his work. But two young men with highly educated musical ears were entranced and excited, and they remained devotees of Mahler's music. Their names were Anton Webern and Alban Berg.

One reason for their enthusiasm is that here Mahler achieves his most successful balance between the claims of dramatic self-expression, which is always at the core of his music, and architectural formality. It is, in fact, one of the most striking things

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Tours of TANGLEWOOD

July 7–August 23

The Tanglewood Association of the Boston Symphony Association of Volunteers offers free, historical, one-hour walking tours of the Tanglewood grounds, including visits to the Koussevitzky Music Shed, Ozawa Hall, other music facilities, the Visitors Center history rooms, and more.

Tuesday: 1:30pm
Wednesday: 10:30am
Sunday: 12:30pm for BSO concert ticket holders only

There will also be public tours during Tanglewood on Parade (July 28) from 3pm–7pm.

Schedule subject to change. Reservations are not required, but please email bsav@bso.org, or call 413-637-5393 to confirm specific dates and times.



Stu Rosner

about the Sixth that it is at once deeply personal and classically formal. Three of the four movements are in the tonic key of A minor, the only exception being the slow movement (a symphonic tradition going all the way back to Haydn, though rarely maintained at the end of the nineteenth century). The sinister opening bars introduce the constantly recurring motives of the steady tramping in the bass and a dotted rhythm. The formal exposition (which is repeated, as in earlier classical symphonies) adds to these motives a melody opening with a downward octave leap and more marching, leading to the first explicit statement of the "motto" mentioned earlier.



Mahler's use of percussion in the Sixth Symphony provoked ridicule from many critics and, in January 1907, this response from a cartoonist who portrayed the composer as miffed at having left out a "motor horn" from his percussion battery.

Orchestral timbre plays as important a part as the change from major to minor in coloring this idea: three trumpets attack the A major chord *fortissimo* but die away to *pianissimo* as it turns to A minor; three oboes, entering on the same chord, grow from *pianissimo* to *fortissimo*, so that the heroic brassy sound of the major chord gradually shifts to the expressive nasality of the double reed. A chorale-like theme in the woodwinds, punctuated by light pizzicato strings, leads to F major and the passionate second theme (which, again according to Alma, was the composer's attempt to depict her), soaring in the violins and upper woodwinds.

The two inner movements raise a special question. Mahler originally placed them in the order Scherzo–Andante, which is the order found in the manuscript and used in the first published score. But then, perhaps because he was persuaded that the thematic material of the scherzo was too similar to that of the first movement, he reversed the order of the two movements to Andante–Scherzo, the sequence used for all of the performances Mahler himself conducted and for subsequent printings of the score during his lifetime. But he was not permanently convinced, changing his mind on this point, even during rehearsals. Though the editor of the 1963 critical edition of Mahler's Sixth Symphony, as well as the editors of the 1998 reprint, opted for Mahler's original conception of Scherzo–Andante, the most recent editor reversed the decision in 2003, saying (on an insert to the score) that the order should be Andante-Scherzo. Since arguments can be made for either sequence, the controversy has become more heated in recent years, and it remains for conductors to choose between the two. In this performance, James Levine will conduct the inner movements in the order Andante–Scherzo.

The Andante, in E-flat major, provides the one real passage of consolation in the symphony (significantly, this occurs in the key that is farthest away from A minor), though the melodic material is akin to that of one of the *Kindertotenlieder*. Whether this lyrical movement is placed second or third, Mahler here provides wonderful contrast to what precedes and follows it.

The scherzo opens with an explicit reminiscence of the tramping bass of the first movement, and follows it with recollections of other material, now occasionally in a slightly parodistic mode (especially the sarcastic trills of the woodwinds). The Trio, marked "*Altväterisch*" ("in an old-fashioned style"), features the oboe in a charming passage written in irregular rhythms. According to Alma's memoirs, this section "represented the arhythmic games of the two little children, tottering in zigzags over the sand." Here again she found the ending to be ominous and foreboding, dying

away enigmatically, as it does, into A minor and silence.

The finale begins in C minor, the relative minor of the Andante's E-flat major—one of Mahler's favorite expressive tonal relationships. A soaring violin theme, beginning with a rising octave, mirrors the falling octave of the first-movement theme. In this finale, Mahler establishes, on an imposing scale, a contrapuntal texture bringing together elements from throughout the symphony, especially the first movement. A development section builds toward a massive climax in D major, but just at the point of arrival the first hammer blow breaks off the cadence and the major mode shifts suddenly to minor for a new and still more urgent development. Building to a passage of pure, almost Palestrinian counterpoint in A, the climactic cadence to D is once again interrupted by a hammer stroke and a deceptive cadence onto B-flat. Another return to the introduction builds a climax in A major, which bids fair to hold to the triumphant conclusion of the symphony; this is the point where the third and final hammer stroke is called for. Even if it is omitted from a performance, as it is from the critical edition, the point is marked by the thunderous return of the marching timpani figure from the opening movement, following which the only response is a complete collapse, as the brass and woodwinds sound once more the A minor triad—the conclusion of the motto figure—while the heavy timpani march dies away in sullen silence to a soft pizzicato A in the strings.

STEVEN LEDBETTER

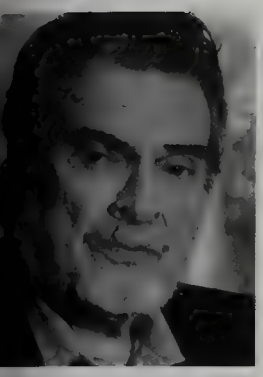
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



Stu Rosner

Guest Artist

Leon Fleisher



Now in his sixth decade before the public, renowned pianist, conductor, and teacher Leon Fleisher started piano lessons in his native San Francisco at four and gave his first recital at eight. He began studying a year later with the great German pianist Artur Schnabel, and at age sixteen, in 1944, made his debut with the New York Philharmonic. In 1952 he was the first American to win the prestigious Queen Elisabeth of Belgium Competition. Mr. Fleisher's career was on a smooth upward trajectory for the next dozen years: he concertized all over the world with every major orchestra and conductor, gave recitals, and made numerous touchstone recordings with George Szell and the Cleveland Orchestra of the Beethoven and Brahms piano concertos, as well as works by Grieg, Schumann, and Rachmaninoff (all reissued on CD). But he was suddenly struck silent when two fingers of his right hand became immobile in 1965. Undergoing many treatments that gave only temporary relief, he was forced to "retire" when only thirty-seven years old. This was the defining moment in his career until recently, when he began treatments that finally helped relieve the neurological affliction known as focal dystonia that had been plaguing him for more than half his life. For several years, Mr. Fleisher has been playing with both hands again; he recently made his first two-hand recording in forty years, a sort of musical biography called "Two Hands," on Vanguard Classics; its repertoire includes J.S. Bach, Domenico Scarlatti, Chopin, Debussy, and Schubert's monumental final Piano Sonata in B-flat. In the more than forty years since Mr. Fleisher's keyboard career was so suddenly curtailed, he has followed two parallel careers as conductor and teacher while learning to play the extensive but limiting repertoire of compositions for piano left-hand. He began conducting in 1967, but never gave up the idea of playing with both hands again. His reputation as a conductor was quickly established when he founded the Theatre Chamber Players at the Kennedy Center in 1967 and became music director of the Annapolis Symphony in 1970. He made his New York conducting debut at the 1970 Mostly Mozart Festival and in 1973 became associate conductor of the Baltimore Symphony. He has appeared as guest conductor with the Cleveland Orchestra and the symphony orchestras of Boston, Chicago, San Francisco, Montreal, and Detroit, among others. He also had a regular association with the New Japan Philharmonic as its principal guest conductor, leading a series of concerts each season, as well as with the Chamber Music Orchestra of Europe and the Gustav Mahler Chamber Orchestra. As a teacher, he has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music since 1959, and also serves on the faculties of the Curtis Institute of Music in Philadelphia and the Royal Conservatory of Music in Toronto. From 1986 to 1997 he was artistic director of the Tanglewood Music Center, and he has taught at the Aspen, Lucerne, Ravinia, and Verbier festivals, among others, as well as in master classes worldwide. Mr. Fleisher is a fifth-generation Beethoven pupil. His teacher, Artur Schnabel, had been a pupil of the Polish pedagogue Theodor Leschetizky, who was a pupil of Carl Czerny, who studied with Beethoven. Leon Fleisher made his Boston Symphony Orchestra debut in January 1954 performing Brahms's Piano Concerto No. 1, repeating that work for his Tanglewood debut in July 1958. His most recent appearances with the orchestra were for a Tanglewood performance of Ravel's Piano Concerto for the left hand in July 2004, subscription performances of Beethoven's *Emperor* Concerto in March 2008, and Mozart's A major concerto, K.414, at Tanglewood in August 2008. He has conducted both the Boston Symphony Orchestra and Tanglewood Music Center Orchestra on several occasions.

2009 Tanglewood

BOSTON POPS

Boston Symphony Orchestra
128th season, 2008–2009

16

Saturday, July 28, 2009

THE GEORGE AND ROBERTA BERRY SUPPORTING ORGANIZATION CONCERT

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
FRANK LANGELLA, SPECIAL GUEST

FILM NIGHT AT TANGLEWOOD

arr. WILLIAMS	Tribute to the Film Composer
WILLIAMS	Suite from "Far and Away" County Galway, June 1892—The Fighting Donnellys—Joseph and Shannon—Blowin' Off Steam—Finale
PREVIN (arr. WILLIAMS)	Theme from "Four Horsemen of the Apocalypse" with TAMARA SMIRNOVA, violin solo
WILLIAMS	Symphonic Suite from "E.T. The Extra-Terrestrial" Three Million Light Years from Home Stargazers with ANN HOBSON PILOT, harp solo Adventures on Earth

{ I n t e r m i s s i o n }

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Steinway and Sons Pianos, selected exclusively for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

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2009 Tanglewood

BOSTON POPS

Boston Symphony Orchestra
128th season, 2008–2009

Saturday, July 18, 2009

THE GEORGE AND ROBERTA BERRY SUPPORTING ORGANIZATION CONCERT

BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
FRANK LANGELLA, SPECIAL GUEST

Please note the following revised program for tonight's concert:

FILM NIGHT AT TANGLEWOOD

arr. WILLIAMS	Tribute to the Film Composer
WILLIAMS	Suite from "Far and Away" County Galway, June 1892—The Fighting Donnellys—Joseph and Shannon—Blowin' Off Steam—Finale
PREVIN (arr. WILLIAMS)	Theme from "Four Horsemen of the Apocalypse" with TAMARA SMIRNOVA, violin solo
WILLIAMS	Devil's Dance from "The Witches of Eastwick"
WILLIAMS	Symphonic Suite from "E.T. The Extra-Terrestrial" Three Million Light Years from Home Stargazers with ANN HOBSON PILOT, harp solo Adventures on Earth

{ I n t e r m i s s i o n }

Revised program continues on other side of this insert...

"A TRIBUTE TO WARNER BROS. STUDIOS"

KORNGOLD	Suite from "The Private Lives of Elizabeth and Essex"
WARREN/DUBIN	Jolson, Cagney, and Berkeley: The Musicals
STEINER	Suite from "Casablanca"
STEINER (arr. WILLIAMS)	A Tribute to Bette Davis (Theme from "Now Voyager") with TAMARA SMIRNOVA, violin solo
ROSENMAN	A Tribute to James Dean (Music from "East of Eden")
WILLIAMS	Harry's Wondrous World, from "Harry Potter and the Sorcerer's Stone"
WILLIAMS	"Superman" March

Look for the motion pictures shown tonight on DVD and Blu-Ray from Warner Home Video.

Movie Musicals, Bette Davis, James Dean, and Harry Potter film montages by Susan Dangel and Dick Bartlett.

Warner Bros., Casablanca, and Superheroes film montages by Laura Gibson and Scott Draper.

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"A TRIBUTE TO WARNER BROS. STUDIOS"

KORNGOLD	Suite from "The Private Lives of Elizabeth and Essex"
WARREN/DUBIN	Jolson, Cagney, and Berkeley: The Musicals
Three Warners Legends	
KORNGOLD	A Tribute to Erroll Flynn (Music from "The Seahawk")
STEINER (arr. WILLIAMS)	A Tribute to Bette Davis (Theme from "Now Voyager") with TAMARA SMIRNOVA, violin solo
ROSENMAN	A Tribute to James Dean (Music from "East of Eden")
STEINER	Suite from "Casablanca"
WILLIAMS	"Superman" March

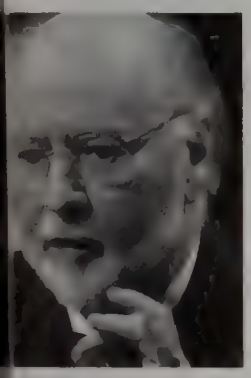
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Movie Musicals, Errol Flynn, Bette Davis, and James Dean film montages by Susan Dangel and Dick Bartlett.

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Artists

John Williams



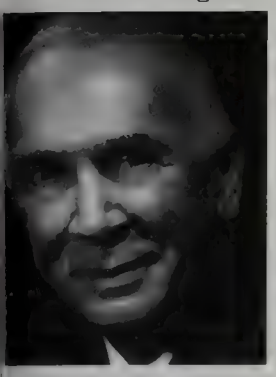
In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with such orchestras as the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices. Mr. Williams has composed the music and served as music director for more than one hundred films. His thirty-five-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich,* and *Catch Me If You Can.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in*

Tibet, The Witches of Eastwick, The Cowboys, The Reivers, and *Goodbye, Mr. Chips,* among many others. His contributions to television music include scores for more than 200 television films for the early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre,* and *Playhouse 90,* as well as themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press,* and PBS's *Great Performances.* He has received five Academy Awards and forty-five Oscar nominations (making him the Academy's most-nominated living person), seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records. In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993, and also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare," composed for the 1986 rededication of the Statue of Liberty; "American Journey," first performed in Washington, D.C., on New Year's Eve 1999 to accompany Steven Spielberg's millennial film *The Unfinished Journey*; and "Soundings," performed at the opening of Walt Disney Concert Hall in Los Angeles. He wrote the musical themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. Mr. Williams has been awarded honorary degrees from twenty-one American universities and the Olympic Order for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a 2004 Kennedy Center Honor recipient. His many concert works include two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto ("The Five Sacred Trees") for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the BSO at Tanglewood in 1998. In January 2009 Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's "On Willows and Birches," a new work for harp and orchestra written for BSO principal harp Ann Hobson Pilot.

Stu Rosner



Frank Langella



Three-time Tony Award winner Frank Langella is among the American theater world's greatest living actors. Though he gained recognition as a film star in the 1970s, the stage has always been his first love. His career off-Broadway was launched with a 1965 Obie Award for his performance in poet-playwright Robert Lowell's *The Old Glory: Benito Cereno.* Mr. Langella's other major off-Broadway productions include Edmond Rostand's *Cyrano,* Arthur Miller's *After the Fall,* John Webster's *The White Devil,* Heinrich von Kleist's *The Prince of Homburg,* André Gide's *The Immortalist,* and Shakespeare's *The Tempest.* His triumphs on Broadway include Tony Awards for Edward Albee's *Seascape,* Turgenev's *Fortune's Fool,* and in 2007 for his role as President Richard Nixon in the New York production of *Frost/Nixon.* He also received Tony nominations for Belber's *Match* and Hamilton-Dean's *Dracula,* and has starred on Broadway in Strindberg's *The Father,* Coward's *Present Laughter* and *Design for Living,* Shaffer's *Amadeus,* Rabe's *Hurlyburly,* Nichols's *Passion,* Marowitz's *Sherlock's Last Case,* Gibson's *A Cry of Players,* and Lorca's *Yerma,* among others. Born in Bayonne, New Jersey, Frank Langella studied acting at Syracuse University before beginning his professional career in New York. His first break on screen was Frank Perry's 1970 drama *Diary of a Mad Housewife,* co-starring Richard Benjamin and Carrie Snodgress. The film earned Mr. Langella a Golden Globe nomination and an award from the National Board of Review for Best Supporting Actor. That same year, he starred in Mel Brooks's *The Twelve Chairs.* In 1979, a successful remake of *Dracula,* directed by John Badham, brought him to pop-culture stardom. His recent performance in the Ron Howard-directed film adaptation of *Frost/Nixon* was nominated for a Golden Globe Award, a Screen Actors Guild Award, and an Oscar. Upcoming films include *All Good Things,* with Ryan Gosling, and *The Box,* with Cameron Diaz. Some of Mr. Langella's other previous films include George Clooney's Oscar-nominated *Good Night, and Good Luck,* the box-office hit *Superman Returns,* and the drama *Starting Out in the Evening.* He has also starred in Adrian Lyne's controversial *Lolita;* the hit comedy *Dave;* Ridley Scott's *1492: Conquest of Paradise;* the humorous tribute to summer stock, *Those Lips, Those Eyes;* the touching drama *I'm Losing You;* David Duchovny's *House of D;* and *The Ninth Gate,* directed by Roman Polanski. On television, Mr. Langella has appeared in *I, Leonardo: A Journey of the Mind,* an Emmy-nominated performance; PBS productions of *Eccentricities of a Nightingale* and Chekhov's *The Seagull;* ABC's *The Beast;* HBO's *Doomsday Gun;* and Vonnegut's *Monkey House* for Showtime, which earned him a CableACE Award. He also starred in all ten episodes of the short-lived but widely praised HBO series *Unscripted.* Frank Langella was inducted into the Theatre Hall of Fame in 2003. In addition to his three Tony Awards, he has won five Drama Desks, three Obies, two Outer Critics Circles, and a Drama League Award. Several dozen roles in America's leading regional theaters include Hampton's *Les Liaisons Dangereuses,* Anouilh's *Ring Round the Moon,* Whiting's *The Devils,* Bolt's *A Man for All Seasons,* Lerner and Loewe's *My Fair Lady,* Shepard's *The Tooth of Crime,* and Barker's *Scenes From an Execution.*

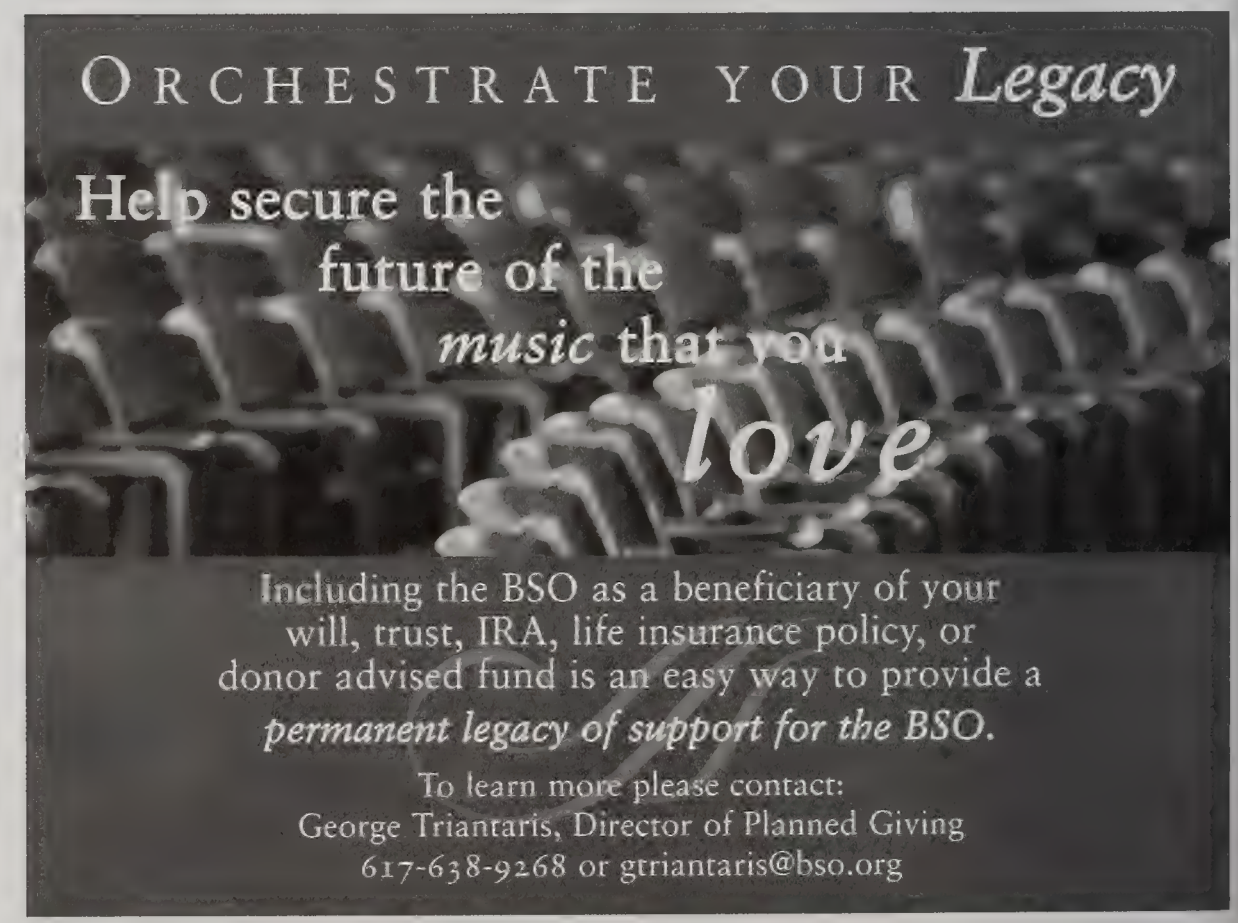
Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library in New Jersey. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



2009 Tanglewood

Boston Symphony Orchestra
128th season, 2008–2009

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Sunday, July 19, 2:30pm

THE GEORGE W. AND FLORENCE N. ADAMS CONCERT ENDOWED IN PERPETUITY (see page 24)

JAMES LEVINE CONDUCTING

ALL-MOZART PROGRAM

Symphony No. 39 in E-flat, K.543

Adagio—Allegro
Andante con moto
Menuetto: Allegretto
Finale: Allegro

Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

{ I n t e r m i s s i o n }

Symphony No. 41 in C, K.551, Jupiter

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

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Wolfgang Amadè Mozart (1756-1791)

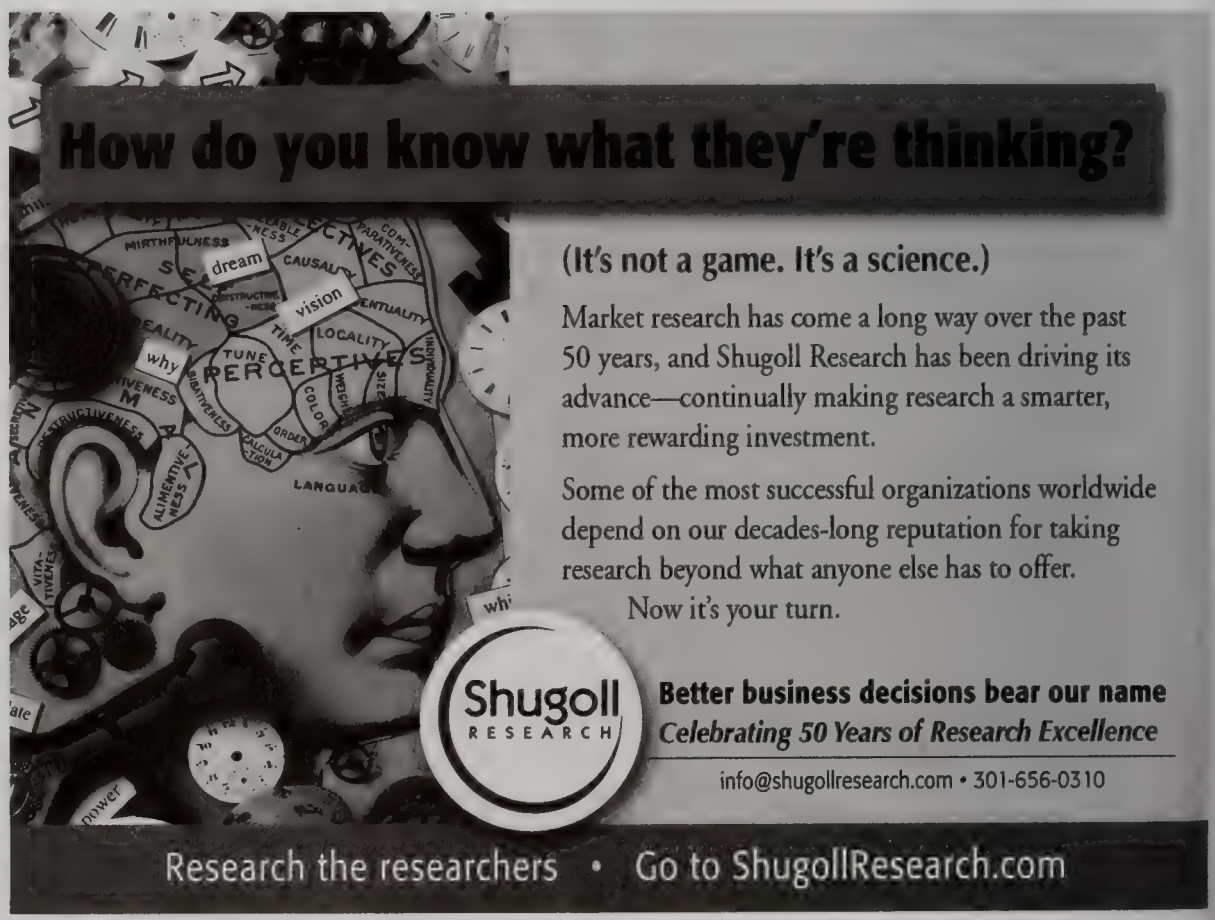
Introduction

The very perfection of Mozart's last three symphonies—No. 39 in E-flat, the great G minor, and the *Jupiter*—is miraculous, and the more so given how quickly they were composed. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart's art. Eric Blom puts it thus: "It is as though the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre*, and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies."



In view of how much Mozart's compositions are as a rule bound to particular occasions, commissions, or concerts, another wonder is that these symphonies exist at all. They were completed respectively on June 26, July 25, and August 10, 1788. By then Mozart's public career had begun to go badly. There had been a time when he could report, as he did in a letter to his father on March 3, 1784, that he had had twenty-two concerts in thirty-eight days: "I don't think that in this way I can possibly get out of practice." A few weeks later he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together.

Not many years later all this had changed. *Figaro*, new in 1786, was popular in Vienna, but not more so than other operas by lesser composers, and certainly not sufficiently to buoy up Mozart's fortunes for long. *Don Giovanni*, first given in Vienna on May 7, 1788, failed to repeat the enormous success it had enjoyed in Prague, and the per-



formance on December 15 of that year was the last one in the capital in the composer's lifetime. By then, Mozart was in catastrophic financial straits. In June 1788, he wrote the first of the agonizing letters in which he entreated his brother Mason, Michael Puchberg, for help. He mentions a series of concerts about to begin at the Casino "next week" and encloses a pair of tickets. There is no evidence in newspapers or anywhere else that these concerts ever took place: this time, perhaps, the subscribers were too few. Nor did Mozart give other concerts of his own in Vienna after that.

It seems reasonable to connect Mozart's last three symphonies with the projected Casino concerts. Little is known about their early history. Orchestra parts for them were printed by Johann André in Offenbach, Hesse, two years after Mozart's death, but various libraries have also yielded manuscript copies, some of which certainly date to the composer's lifetime. The G minor symphony was played in its revised version with added clarinets in April 1791, but whether Mozart ever heard the *Jupiter* or the E-flat we do not know.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Symphony No. 39 in E-flat, K.543

First performance: Undocumented; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performances*: January 1884, Georg Henschel cond. *First Tanglewood performance*: August 7, 1937, Serge Koussevitzky cond. (the BSO's first summer at Tanglewood). *Most recent Tanglewood performance*: August 8, 2008, Sir Andrew Davis cond.

Mozart entered the opening measures of the Symphony No. 39 into his thematic catalogue on June 26, 1788; on the same day he entered "a little march," the famous C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before June 26 in the thematic catalogue is that of a piano trio in E major (K.542) noted on June 22. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of the Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni*. The melodic line of the introduction only comes to a close in the opening phrase of the smiling Allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart sympho-

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ny, never moving far afield harmonically. Following a passage on the nearby key of A-flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A-flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C-flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Symphony No. 40 in G minor, K.550

First performance: Date unknown; completed July 15, 1788, for a concert series that seems not to have taken place. *First BSO performance*: November 1881, Georg Henschel cond. *First Tanglewood performance*: August 7, 1941, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 29, 2007, Kurt Masur cond.

Mozart reinforced the striking differences in mood within his last three symphonies —from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes (he added clarinets only later) but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, highlight a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn's six Paris symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (Nos. 90-92; 1788-89), and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

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After finishing the E-flat symphony, K.543, on June 26, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on July 10; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key more than a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to early 20th-century audiences, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant Romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The slow movement is in the related major key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to 18th-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

STEVEN LEDBETTER

Symphony No. 41 in C, K.551, "Jupiter"

First performance: Date unknown; composed summer 1788 for a concert series that seems not to have taken place. *First BSO performance*: February 1885, Wilhelm Gericke cond. *First Tanglewood performances*: July 20 and 22, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 29, 2007, Kurt Masur cond.

A word, first, about the symphony's name. It is not Mozart's, but it is old and perhaps the brainchild of Johann Peter Salomon, the German-born violinist and impresario most famous for having twice enticed Haydn to London. At any rate, in 1829, thirty-eight years after Mozart's death and fourteen after Salomon's, the English composer, organist, and publisher Vincent Novello and his wife Mary visited the Continent and spent a few summer days in Salzburg with Mozart's widow and son. The Novellos kept separate journals, and in Vincent's, on August 7, 1829, we may read the following: "Mozart's son said he considered the Finale to his father's Sinfonia in C—which Salomon christened the *Jupiter*—to be the highest triumph of Instrumental Composition, and I agree with him."

In terms of Eric Blom's literary comparison (see page 26), the *Jupiter* is *Iphigenie*: noble, at once subtle and grand, "classical." The fences so recklessly torn down in the G minor *Phèdre* are restored. The opening gestures, with their orderly contrasts and symmetries, are more formal, indeed more formulaic, than anything else in the last three symphonies. But whatever Mozart touches becomes personal utterance. After an impressive drawing up to a halt, the opening music reappears, but what



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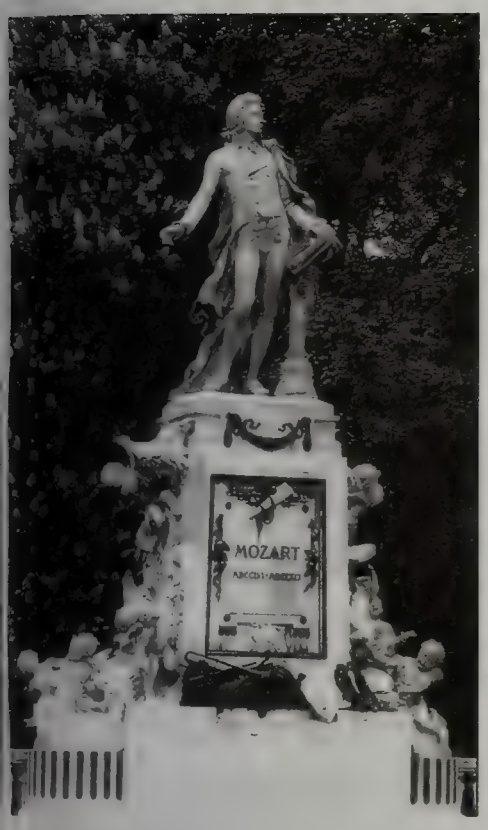
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was assertive before is now quiet and enriched by softly radiant commentary from the flute and the oboe. Another cadence of extreme formality, and a new theme appears. This, too, being full of gentle, unobtrusive complexities, is not so innocent as at first it seems.

When he comes to his Andante—the strings are muted now—Mozart becomes more overtly personal, writing music saturated in pathos and offering one rhythmic surprise after another. The coda, which adds miracles at a point when we can hardly believe more miracles are possible, was an afterthought appended by Mozart on an extra leaf. The minuet, aside from having the proper meter and speed, is not particularly minuet-like. It is fascinating what a wide-ranging category "minuet" is for Mozart. The *Jupiter* minuet is wonderful in a quiet way: here is music that constantly blossoms into *richesses* Mozart carefully leads us not to expect. The Trio is, for the most part, an enchanting dialogue of ever so slightly coquettish strings and winds so soberly reticent that they seem able to do no more than make little cadences. There is one *forte* outburst lasting just a few seconds: here the orchestra sounds a new and brief phrase of striking profile. It demands attention, and, although just then it seems to pass without consequence, we shall soon discover why.



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That happens the moment the finale begins. Here Mozart picks up the four-note idea that had made such a startlingly forceful appearance in the Trio of the third movement. When first we heard it, it was on an odd harmonic slant; now it is set firmly in C major. This idea is in fact part of the common stock of the 18th-century vocabulary; Mozart himself had used it before on several occasions—in Masses, in the Symphony No. 33 in B-flat, in the great E-flat sonata for piano and violin, K.481—and as he is quick to remind us, it lends itself to contrapuntal elaboration. The music moves at a tempo swifter than any we have yet heard in this symphony. All the themes in this finale are short: they are material to work with more than objects presented for the sake of their intrinsic charm, and Mozart whirls them by us with a fierce energy that is rooted in his dazzling polyphony.

Six years earlier, Mozart had come to know the music of J.S. Bach. Having begun by transcribing and imitating, Mozart has now achieved a complete and easy integration of Baroque polyphony with the *galant* language that was his most direct inheritance, which he had learned at the knee of Sebastian Bach's youngest son, Johann Christian. In his exuberantly energetic coda, Mozart unfurls a dazzling glory of polyphony to cap, in one of music's truly sublime pages, a movement that is one of the most splendid manifestations of that rich gathering-in we call the classical style.

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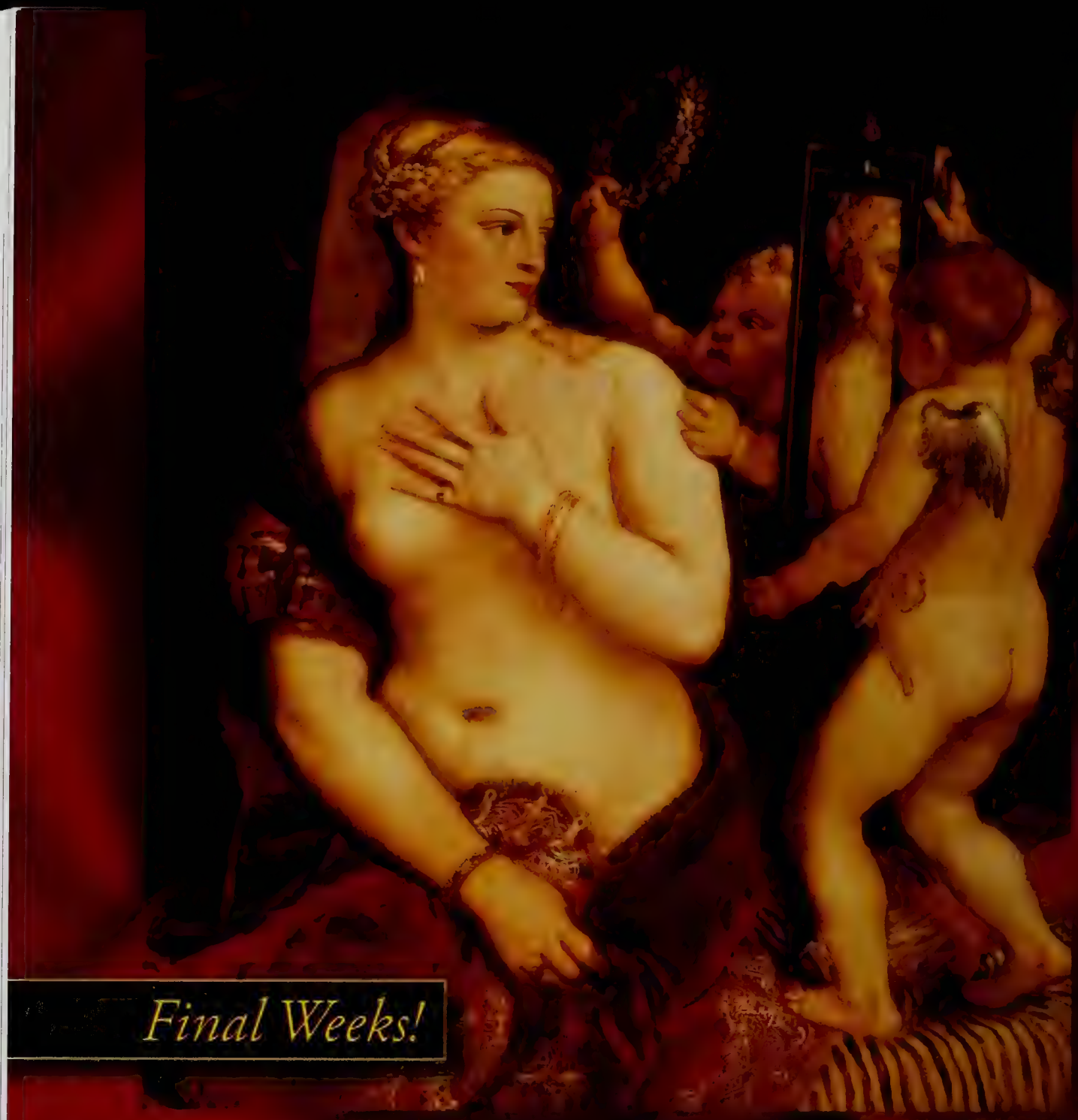
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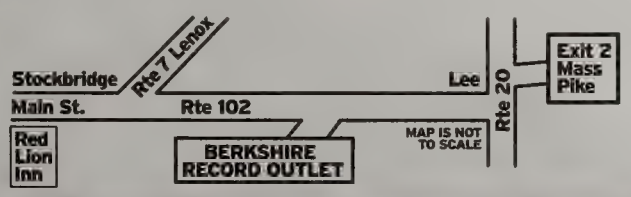


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Michael Tilson Thomas leads the BSO at Tanglewood, August 18, 1984 (photograph by Walter H. Scott)



Michael Tilson Thomas presents Olga Koussevitzky with a testimonial of appreciation signed by Gunther Schuller, Seiji Ozawa, and Leonard Bernstein in 1970 (Whitestone photograph)

In conjunction with Michael Tilson Thomas's Tanglewood appearances this summer—his first since 1988—the BSO Archives has mounted an exhibit documenting the role the BSO played in his sudden rise to stardom in the classical music world. In the span of four short years, between 1968 and 1972, Michael Tilson Thomas went from being a conducting student at the Tanglewood Music Center to an appointment as BSO principal guest conductor. On display are reproductions of materials relating to MTT's experience as a TMC student in 1968 and 1969 (including the application he submitted to the program), as well as items relating to his appointment as BSO assistant conductor in 1969, associate conductor in 1970, and principal guest conductor in 1972, and to his Tanglewood appearances in 1988 as part of the "Bernstein at 70!" celebration.

In Memoriam: Lukas Foss and George Perle

This summer's exhibit also remembers Lukas Foss and George Perle, two important voices in American musical composition who passed away earlier this year. Both had close ties with the Tanglewood Music Center at different points in their careers.

Restoration and Renovation: The Historic Preservation of the Tappan House

Also on display in the Visitor Center are photos and drawings documenting the transformation and historic preservation of Tappan House, the manor house of the original Tanglewood estate, including the recently completed exterior restoration that took place after last summer.



Postcard of Tappan House, c.1910 (BSO Archives)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a July 11 concert performance in the Koussevitzky Music Shed of Wagner's *Die Meistersinger von Nürnberg*, Act III, conducted by James Levine with a guest cast of internationally renowned singers; TMCO concerts in the Shed conducted by Rafael Frühbeck de Burgos and Kurt Masur, and TMCO concerts in Ozawa Hall led by Herbert Blomstedt and Stefan Asbury.

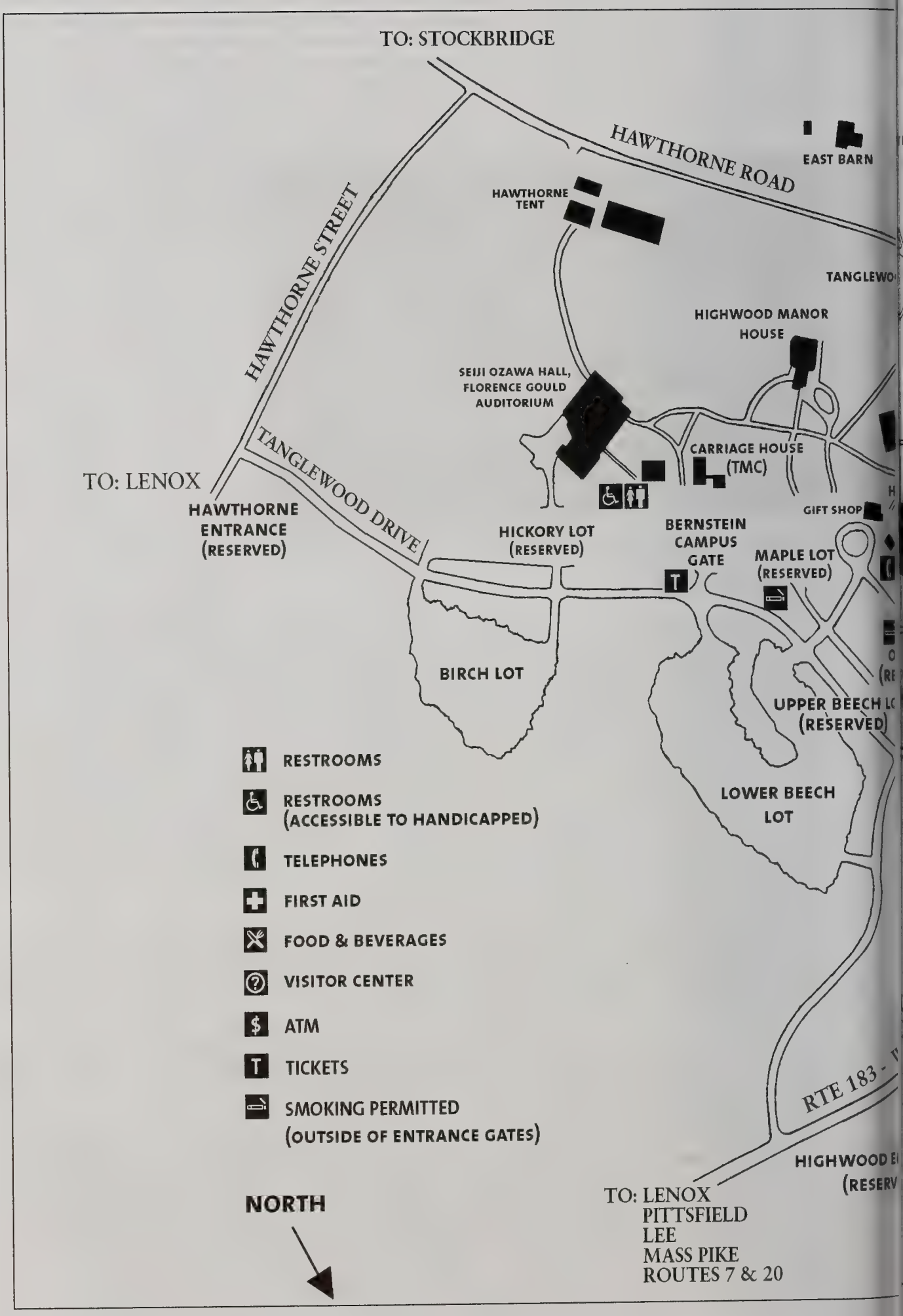


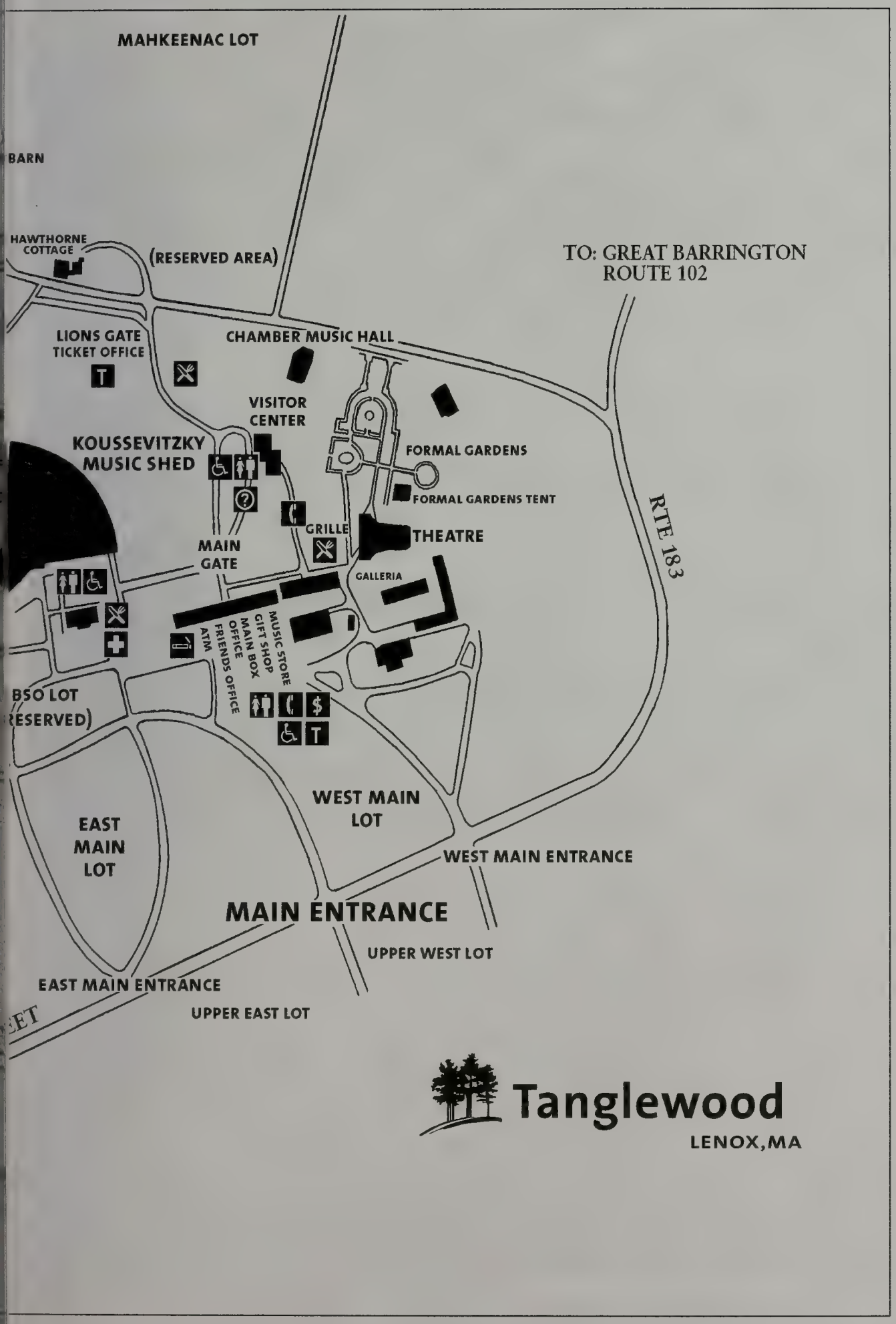
James Levine consults with (from left) Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

The season also includes a fully staged TMC production of Mozart's *Don Giovanni* with James Levine conducting (July 26, 27, and 29 in the Theatre). The Mark Morris Dance Group returns for another residency this summer, culminating in performances by the company on August 5 and 6 that include the world premieres of new Mark Morris works choreographed to Ives's Trio for piano, violin, and cello, and Beethoven's Sonata No. 4 for cello and piano, performed by Emanuel Ax, Colin Jacobsen, and Yo-Yo Ma. Also on the program are Morris's *A Lake* (Haydn's Horn Concerto No. 2) and *Candleflowerdance* (Stravinsky's Serenade in A for piano) with soloists and ensembles of TMC Fellows. Morris will also direct TMC Fellows in a performance of Stravinsky's *Renard*, as part of Tanglewood on Parade on July 28. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2009 Festival of Contemporary Music (FCM)—an annual five-day celebration of the music of our time—will this year be directed by composer Augusta Read Thomas (August 7-11). Encompassing a wide variety of styles and genres, the six FCM concerts will particularly emphasize the work of young composers and will include four world premieres commissioned by the TMC. The TMC season will again open with an intensive string quartet seminar, led by members of the Concord, Muir, Takács, and American quartets.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.


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Tanglewood is in the process of replacing toilet fixtures with waterless urinals, metering faucets, and low flow fixtures. This will help reduce our water consumption significantly. Please note that our irrigation systems are primarily supplied with water from our ponds.

Tanglewood is converting to more efficient lighting systems where possible.

Tanglewood will be planting additional trees over the next few years, and is studying the best approaches to alternative and more efficient energy systems to reduce our dependency on fossil fuels.

Thank you for helping to make Tanglewood greener!

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.



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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

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Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.

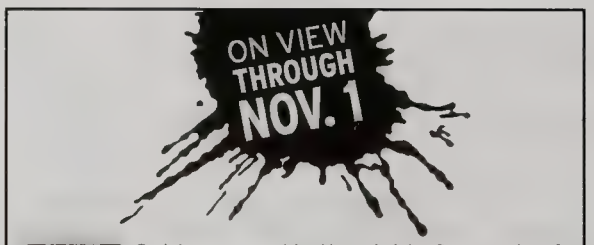


(photo: Courtesy of the Trustees, Florence Gould Foundation)

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Académie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gaugin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.



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8/01 HARRY CHAPIN: A CELEBRATION IN SONG
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8/08 ASSUME THE POSITION WITH MR. WUHL
8/17 ANDREA MARCOVICCI
8/19 AN EVENING WITH MOUNTAIN
8/20 FILM: WOODSTOCK "DIRECTOR'S CUT"
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Sung in French with English supertitles
Directed by Thaddeus Strassberger

Theater

ORESTEIA* TRILOGY: *AGAMEMNON, CHOEPHORI, and THE EUMENIDES
July 15 – August 2
By Aeschylus
Translated by Ted Hughes
Directed by Gregory Thompson

Dance

LUCINDA CHILDS: DANCE
July 9, 10, 11, 12
Choreographed by Lucinda Childs
Film by Sol LeWitt
Music by Philip Glass

Music

ST. PAUL
August 9
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Libretto by Pastor Julius Schubring

American Symphony Orchestra
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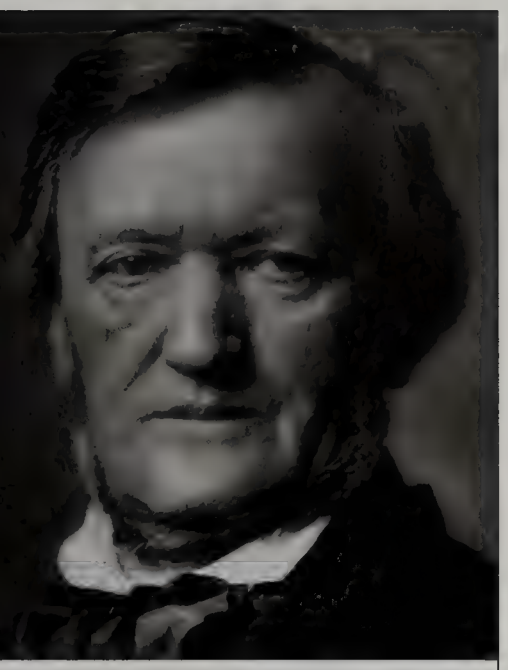
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August 14–16 and 21–23

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WEEKEND **ONE** — *The Fruits of Ambition*

Friday, August 14	PROGRAM ONE	***Genius Unanticipated*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Saturday, August 15	PROGRAM TWO	***In the Shadow of Beethoven*** Chamber works by Wagner, Spohr, Loewe, and others
	PROGRAM THREE	***Wagner and the Choral Tradition*** Choral works by Wagner, Brahms, Liszt, and others
	PROGRAM FOUR	***The Triumphant Revolutionary*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 16	PROGRAM FIVE	***Wagner's Destructive Obsession: Mendelssohn and Friends*** Works by Wagner, Mendelssohn, and Schumann
	PROGRAM SIX	***Wagner in Paris*** Chamber works by Wagner, Liszt, Berlioz, and others

WEEKEND **TWO** — *Engineering the Triumph of Wagnerism*

Friday, August 21	PROGRAM SEVEN	***Wagner Pro and Contra*** Works by Wagner, Brahms, Joachim, and others
Saturday, August 22	PROGRAM EIGHT	***Bearable Lightness: The Comic Alternative*** Works by Chabrier, Debussy, Offenbach, and others
	PROGRAM NINE	***Competing Romanticisms*** Chamber works by Goldmark, Brahms, Dvořák, and others
	PROGRAM TEN	***The Selling of the* Ring** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 23	PROGRAM ELEVEN	***Wagnerians*** Chamber works by Wagner, Chausson, Debussy, and others
	PROGRAM TWELVE	***Music and German National Identity*** American Symphony Orchestra, Leon Botstein, conductor Works by Wagner, Brahms, and Bruckner

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SEIJI OZAWA HALL AT TANGLEWOOD
July 20–August 16, 2009

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2009 Tanglewood

SEIJI OZAWA HALL

Monday, July 20, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall
THE DANIEL FREED AND SHIRLEE COHEN FREED MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA AND VOCAL FELLOWS
STEFAN ASBURY, conductor
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CHRISTOPH ALTSTAEDT conducting

SCHOENBERG — Song of the Wood-dove, from "Gurrelieder"

ANDREA COLEMAN, mezzo-soprano
STEFAN ASBURY conducting

Please note that text and translation are being distributed separately.

{ I n t e r m i s s i o n }

IVES — "Three Places in New England"

I. The 'St. Gaudens' in Boston Common
(Col. Robert Gould Shaw and his Colored Regiment)
II. Putnam's Camp, Redding, Connecticut
III. The Housatonic at Stockbridge

GERGELY MADARAS conducting

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MILHAUD — **"La Création du monde," Opus 81**

RYAN MCADAMS conducting

FOSS — **"Introductions and Goodbyes: A 9-Minute Opera"**
Libretto by Gian Carlo Menotti
(performed in memory of the composer)

MICHAEL MCGEE, baritone (Host)
STEFAN ASBURY conducting

CHORUS: Matthew Anderson, Rosa Betancourt, Steven Ebel, Rachel Hauge, Alex Lawrence, Saul Nache, Olenka Slywynska, Christin Wismann

Please note that text is being distributed separately.

NOTES ON THE PROGRAM

Richard Strauss (1864-1949)

"Metamorphosen," for twenty-three solo strings

On the night of October 3rd, 1943, shortly after the beginning of an intense, 15-month-long air campaign against Munich that would leave much of the city in ruins, Allied bombs destroyed Richard Strauss's beloved National Theater, a major landmark and one of Germany's greatest opera houses. Though in general Strauss was, somewhat notoriously, unconcerned with current affairs, politics, and almost everything extramusical, the loss of the National Theater was the great tragedy of his life and forced him to come to terms with the devastation of Europe. The German culture in which he had thrived for so long and to which he had contributed so much had first been perverted by the rise of the Nazis and now was being torn to pieces by war. Despondent, the 79-year-old composer poured out his grief in a letter to his biographer:



> The burning of the Munich Hoftheater, the place consecrated to the first *Tristan* and *Meistersinger* performances, in which 73 years ago I heard *Freischütz* for the first time, where my good father sat for 49 years as first horn in the orchestra - where at the end of my life I experienced the keenest sense of fulfillment of the dreams of authorship in ten Strauss productions - this was the greatest catastrophe which has ever been brought into my life, for which there can be no consolation and, in my old age, no hope.

It was in this state of despair that Strauss began working on a piece called *Mourning for Munich,* which after much revision and expansion emerged in its final state in April 1945 as *Metamorphosen.* By the time of its completion, the great opera houses in Berlin, Dresden, and Vienna, cradles of the glorious German musical tradition of which Strauss was arguably the last living member, all had joined the Munich National Theater as legendary artistic casualties of the Second World War.

One of Strauss's last completed works and one of the great masterpieces of his career, *Metamorphosen* is scored for twenty-three strings, each with an independent part, and is essentially an elegiac, densely polyphonic adagio broken only briefly in the middle by a yearning *Agitato* section. The work uses as its motivic basis the second phrase of the funeral march from Beethoven's *Eroica,* an allusion that is clear

and persistent beginning with its introduction in the ninth bar. Strauss claimed that the phrase unconsciously "escaped from [his] pen" and that he did not realize what he had done until midway through composing the piece. Even then he embraced the connection, continuing to intensify the clarity of the tune until finally, nine bars before the end, the cellos and basses state the entire theme verbatim, beneath which Strauss wrote the notation "In memoriam." A crushing tribute to all that was so senselessly lost during the darkest period of modern civilization, *Metamorphosen* is a powerful reminder that art is never more relevant than at times when it is tempting to think it inconsequential.

Arnold Schoenberg (1874-1951)

Song of the Wood-dove, from "Gurrelieder"

Around the turn of the twentieth century, Vienna was a hotbed of cultural innovation, teeming with composers (Mahler, Strauss), artists (Klimt, Kokoschka), writers (Freud, Broch), and philosophers (Nietzsche, Wittgenstein) who were, or who would later become, giants in their respective fields. Quietly steeping in this artistic atmosphere were three young men who would eventually develop into maybe the most influential, and certainly the most controversial, composers of their time: Arnold Schoenberg, Anton Webern, and Alban Berg—a group that later would become known as the Second Viennese School and crack the foundation of Western music with their methods of atonal, 12-tone, and serial composition.



In 1900 though, when Schoenberg began composing *Gurrelieder*, a massive three-part orchestral song cycle lasting about 100 minutes and calling for 150 orchestral musicians, four choruses, five soloists, and a narrator, he was just twenty-five years old and still following in the late-Romantic footsteps of Wagner, Mahler, and Strauss. The plainly Wagnerian first and second parts were virtually completed and orchestrated, and the third part was sketched, by 1903, at which point Schoenberg abandoned the project for seven years. When he finally returned to *Gurrelieder* in 1910, he already had some groundbreaking early atonal works behind him, and the orchestration of the third part bears the markings of Schoenberg's radical shift in style.

The text of *Gurrelieder,* taken from a collection by the poet Jens Peter Jacobson, is based on a medieval Danish legend and tells the story of King Waldemar and his mistress Tove. The "Song of the Wood-dove," the longest and most self-sufficient song of the entire cycle, serves as the conclusion of Part I and follows the exchange of songs between Waldemar and Tove, in which they have met and fallen in love. Immediately before the song begins, there is a passionate orchestral intermezzo signifying the lovers' final unification during a fateful midnight liaison; After that, the story must proceed in the voice of the observant Wood-dove, for we never hear from Tove again.

As the Wood-dove's mournful mezzo-soprano voice enters over a delicate layer of woodwinds, we learn that "Night rests upon [Tove's] eyes, which were the king's day." Waldemar's lover is dead. This transcendent song is essentially a twelve-minute lament, rife with thematic and musical suggestions of Wagner's *Tristan* and the *Ring,* as the Wood-dove details what she has seen. Not until the very end do we learn the manner of Tove's demise: Helwig, Waldemar's queen, has had her killed in revenge for her husband's betrayal. Through subtle shifts in tonality and tone color, the song builds dramatic tension until the final climax—a brilliant flash of one major chord, on the word "*Tod*" ("death"), which blazes for just a moment before being consumed by a falling progression of minor chords in related keys and finally

crashing down in the despairing B-flat minor in which the piece began. A funereal evocation of tolling bells delivers the final blow.

In 1922, Danish composer and conductor Paul von Klenau sent a letter to Schoenberg proposing a presentation of Schoenberg's Chamber Symphony, Opus 9, in January of the following year, with the composer conducting. Schoenberg subsequently had the idea to create a reduced version of the "Song of the Wood-dove" to approximately fit the instrumentation of the Chamber Symphony and accompany it on the program. This evening, the song will be heard in this reduced form.

Charles Ives (1874-1954)
"Three Places in New England"

The great American composer Charles Ives (born in Danbury, CT) composed his *Three Places in New England* (also known as Orchestral Set No. 1: *A New England Symphony*) mainly in the period 1912-17, followed by further work on the second and third movements in the period 1919-21. He reworked the entire score in 1929, reducing the large orchestral forces to chamber orchestra size for the first performance on January 10, 1931, in New York's Town Hall, with Nicolas Slonimsky leading the Chamber Orchestra of Boston (which consisted of Boston Symphony members). This occasion gave Ives—who made his money as a successful insurance executive—the rare opportunity to hear a professional performance of one of his *ca.* 40 professional works. James B. Sinclair restored the original version for large orchestra, using sketches and copies of the work in the Ives Collection at Yale; that full version was first performed on February 9, 1974, with John Mauceri conducting the Yale Symphony Orchestra.



Each movement is accompanied by a poem or program explaining its title and sometimes its internal action. **I. "The 'St. Gaudens' in Boston Common (Col. Shaw and his Colored Regiment)"** refers to the bas-relief by the sculptor Augustus St. Gaudens. Unveiled in 1897 across from the State House, it commemorates the Massachusetts 54th—the first African-American corps in the North to fight in the Civil War, led by Col. Robert Gould Shaw. Ives responds to the momentous metamorphosis of former slaves into freedom-fighters into martyrs by depicting this "Black March"—his other name for the "St. Gaudens"—as a reverent journey reworking "plantation" songs from blackface minstrelsy, particularly Stephen Foster's "Old Black Joe," with drumbeats depicting both the varying paces of the marching men and the "drum-beat of the common-heart." About six minutes in, a sudden brief military note of triumph surprises us. Is this the regiment doing battle? The trombone quotes from the 19th-century song "The Battle Cry of Freedom," to say "The Union forever."

II. "Putnam's Camp, Redding, Connecticut" also serves Ives's sense of patriotism. Welding together material from two earlier pieces—*"Country Band" March* and an *Overture and March, "1776"* (*ca.* 1902-03)—the "plot line" for this piece centers on Israel Putnam's stoical leadership in the winter campaign of 1778-79. "Putnam's Camp" opens with a boisterous depiction of a Fourth of July picnic at the local state park named after the war hero. An amateur band messes up and plays out of sync. In the second section of the movement, a mysterious chord in the strings, piano, flute, and harp brings on a dream sequence: a curious child wanders into the woods. He sees a vision of the Goddess of Liberty, who pleads with mutinous cold-weary soldiers, her plaintive oboe melody insistently amplified by other woodwinds. Their defiant desertion of camp to the strains of a Revolutionary War tune, "The

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British Grenadiers," is arrested only by Putnam's timely arrival. The final section returns to the picnic and games.

In contrast to the public environment of the first two places, **III. "The Housatonic at Stockbridge"** reveals the composer's private side. Married on June 9, 1908, to Harmony Twichell, Ives began this intimate tone poem upon returning from their Berkshire honeymoon. "We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember." His nature painting recalls the sensuousness of Debussy; the "distant singing" is depicted through borrowings from the Baptist hymn "Dorrnance," freely altered for the main theme.

Darius Milhaud (1892-1974)
"La Création du monde," Opus 81

Among the most prolific of 20th-century composers, with a catalogue running well past 400 works, many of them quite large, Darius Milhaud absorbed music wherever he went and transmuted the received impressions into his own work. Then, having done so, he would move on to new territory. Among his most successful works were those inspired by his encounters with various popular musical traditions during and immediately after the First World War. Two years in South America left an indelible impression on him, followed closely by the influence of American jazz, which began making its way in Europe via recordings long before musicians traveled there in person. Already in 1919 Milhaud composed the flip, cheeky, jazzy ballet *Le Boeuf sur le toit* as a musical depiction of an American speakeasy, though at that time he had never seen one. Most "serious" musicians of the '20s in this country considered jazz a form of musical primitivism that was beneath contempt.



Milhaud's own memoirs, *Notes Without Music*, recall an incident during this first American visit, when newspapermen interviewing him in New York were utterly startled by his statement that he had already been considerably influenced by jazz (the resulting headlines included "Milhaud admires jazz" and "Jazz dictates the future of European music"). Later, when Milhaud had a chance to hear real New Orleans jazz played at a Harlem nightspot, he found it to be "absolutely different from anything [he] had ever heard before," stating that "it was a revelation to me."

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For the rest of his American stay he frequented places where jazz could be heard. He took records, purchased in a Harlem shop, back to Europe with him, and resolved to use this new style in a chamber work. He had been scheduled to work with Fernand Léger and Blaise Cendrars on a ballet. The scenario by Cendrars drew from African folklore to tell a version of the creation; Léger's designs drew inspiration from animal costumes worn by African dancers during religious rites. "At last," Milhaud, wrote, "I had the opportunity I had been waiting for to use these elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling." Of course no one is likely to confuse Milhaud's work with actual New Orleans jazz, but the work—composed in 1923 and given its first performance by the Ballet Suédois in Paris—remains one of the most successful examples of a rapprochement between symphony and jazz band ever written.

Lukas Foss (1922-2009)

"Introductions and Goodbyes: A 9-Minute Opera"

With the passing this year of **Lukas Foss** (1922-2009), the Boston Symphony Orchestra and Tanglewood lost a longstanding and beloved community member. In 1940, just eighteen years old, Foss was one of only five conducting students in the inaugural class of the Tanglewood Music Center. Along with fellow student Leonard Bernstein, he worked closely with Serge Koussevitzky, who later personally asked Foss to serve as the official Boston Symphony pianist, a position he held until 1950. This musical Renaissance man frequently contributed his abilities as composer, conductor, and pianist as a TMC faculty member between 1952 and 1994. In 1990 he composed *Celebration*, for brass quintet and orchestra, to commemorate the TMC's 50th anniversary. More recently he composed a variation on Randall Thompson's *Alleluia* for the TMC's 65th anniversary.



In 1959, Foss received a commission from world-renowned composer/impresario Gian Carlo Menotti to compose a miniature opera for the Festival of Two Worlds in Spoleto, Italy. Foss completed *Introductions and Goodbyes*, a self-contained, fully stage-able nine-minute opera, in 1961, and it received its first performance later that year by Leonard Bernstein and the New York Philharmonic. All three of these men knew each other well and were perched atop the American music world—Menotti and Foss were popular enough to have written operas commissioned for American broadcast television, something inconceivable today, and Bernstein was a leading Broadway composer and well on his way to being the iconic American conductor of the twentieth century.

After Menotti shot down a few of Foss's suggestions for a libretto, the impresario, an experienced librettist himself, suggested the concept of, and sent Foss a libretto for, an opera based simply on the introduction of various people to one another. Foss loved the idea and immediately began composing the music. An abstract musical representation of a formal cocktail party, *Introductions and Goodbyes* distills the essence of a social gathering into nothing more than characters arriving one by one, being greeted by the host, being introduced to one another, and leaving. There is no dialogue other than the guests' names and simple salutations, but Foss's music works these snippets of text into a pattern that simulates the cluttered, interweaving conversations overheard at a party and creates a clear sense of dramatic progression. Along with a baritone soloist (Host), the opera is scored for four-part chamber choir (singing the parts of the nine party guests and ensemble sections), piano, harp, xylophone, percussion, and a small group of winds and strings.

Though unusually concise, *Introductions and Goodbyes* contains all the elements of

a traditional opera, including a prelude, solo and ensemble segments, and an epilogue. Musically interesting and charmingly bizarre, Foss's miniature opera exudes a satirical personality and paints a tongue-in-cheek portrait of the superficial nature of high-society schmoozing. Thanks to its brevity, *Introductions and Goodbyes* never becomes self-righteous and doesn't overstay its welcome.

Notes by JAY GOODWIN (Strauss, Schoenberg, Foss),
JUDITH TICK (Ives), and STEVEN LEDBETTER (Milhaud)

Jay Goodwin is the 2009 Tanglewood Music Center Publications Fellow, supported by the Robert J. and Jane B. Mayer Fellowship/TMC Fellowship.

Judith Tick, Matthews Distinguished University Professor of Music at Northeastern University, is author of a biography of Ruth Crawford Seeger, co-editor of *Aaron Copland and his World,* and, most recently, co-compiler of *Music in the USA: A Documentary Companion.*

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Artists

Stefan Asbury



In great demand with major orchestras, ensembles, and festivals worldwide, Stefan Asbury has been artist-in-association with the Tapiola Sinfonietta since the 2007-08 season. From 2001 to 2005 he was the first music director of the Remix Ensemble Casa da Musica Porto, commissioning new works and programming an innovative mix of jazz, film, and music theater. Since 1995 Mr. Asbury has served on the faculty of the Tanglewood Music Center, where he holds the Sana H. Sabbagh Master Teacher Chair on the Conducting Faculty, and where from 1999 to 2002 he was Associate Director of New Music Activities. He has collaborated with such orchestras as WDR Cologne, the Frankfurt Radio Symphony Orchestra, NDR Hamburg, Seoul Philharmonic, RAI Turin, SWR Freiburg/Baden-Baden, and RSO Wien and is a regular guest at such festivals as Festival d'Automne, Munich Biennale, Wien Modern and Wiener Festwochen, Salzburg Festival, and Venice Biennale. Most recently he made debuts with the Concertgebouw Amsterdam, Bayerischer Rundfunk, and Dresden Philharmonie. He returned to the Dresden Philharmonie earlier this season to conduct Messiaen's *Canyons.* On the operatic stage, he conducted John Adams's *A Flowering Tree* for the 2009 Perth International Arts Festival; other recent opera productions have included Wolfgang Rihm's *Jakob Lenz* for the 2008 Wiener Festwochen, a concert version of Britten's *Owen Wingrave* with the Tapiola Sinfonietta, the world premiere of Jan Van Vlijmen's *Thyeste* with La Monnaie in Brussels and with Dutch Touring Opera, and Johannes Maria Staud's *Berenice* at the 2004 Munich Biennale. Mr. Asbury maintains strong relationships with such composers as Steve Reich, Wolfgang Rihm, Rebecca Saunders, Unsuk Chin, and Mark-Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Basel Sinfonietta, musikFabrik, and London Sinfonietta. This season he continues his collaboration with the Mark Morris Dance Group, joining them for Prokofiev's *Romeo and Juliet* at New York's Lincoln Center with the Orchestra of St. Luke's, at the Barbican in London with the London Symphony Orchestra, at Chicago's Harris Theater with the Chicago Sinfonietta, and at others venues in the United States. Recordings include works by Unsuk Chin with Ensemble InterContemporain on Deutsche Grammophon and an award-winning CD of music by Jonathan Harvey,

also with Ensemble InterContemporain, as well as music of Isang Yun with the Deutsches Symphonie-orchester Berlin, works by Elliott Carter with Ensemble Sospeso, and portrait discs of Philip Cashian with the Birmingham Contemporary Music Group and Rebecca Saunders with musikFabrik.

Christoph Altstaedt



Christoph Altstaedt studied piano and conducting at the music academies in Detmold and Berlin. He was strongly influenced by James Levine and Bernard Haitink as a Conducting Fellow at the Tanglewood Music Festival in 2008 and by master classes with Kurt Masur and Jorma Panula, as well as by assisting Pierre Boulez at the Lucerne Festival Academy. In 2003 Mr. Altstaedt founded the Young Sound Forum of Central Europe, a tri-national European youth orchestra uniting young musicians from Poland, the Czech Republic, and Germany; the ensemble was awarded numerous prizes for its musical excellence and its efforts to further European reconciliation, among them the 2004 Praemium Imperiale. From 2006 to 2007 Altstaedt worked at the Staatstheater am Gärtnerplatz in Munich, where he conducted *Gianni Schicchi, La traviata, The Abduction from the Seraglio, The Magic Flute, Hansel and Gretel, The Merry Wives of Windsor,* and *Werther.* Guest conducting engagements include the MDR Sinfonieorchester Leipzig, the Bamberger Symphoniker, and Deutsche Oper am Rhein Düsseldorf. As a TMC Conducting Fellow this summer, Christoph Altstaedt is the recipient of the Maurice Abravanel Scholarship/Evelyn and Phil Spitalny Fellowship. On July 29 he will conduct the final performance of this summer's TMC production of Mozart's *Don Giovanni.*

Ryan McAdams



TMC Conducting Fellow Ryan McAdams is the fifteenth music director of the New York Youth Symphony. A Fulbright scholar, he served as apprentice conductor of the Royal Stockholm Philharmonic under then chief conductor Alan Gilbert. After two summers as an Academy conductor at the Aspen Music Festival, he returned to serve as that festival's assistant conductor in 2008. He is the first-ever recipient of the Aspen-Glimmerglass Prize for Opera Conducting, and was assistant conductor for Glimmerglass Opera's 2007 season. He also assisted Lorin Maazel on a production of Britten's *The Rape of Lucretia* at the Maazel Estate in Virginia. Recent engagements include appearances with the Los Angeles Philharmonic, Columbus Symphony, St. Paul Chamber Orchestra, Princeton Symphony, Glimmerglass Opera, New Jersey Symphony, and at Carnegie Hall with the New York Youth Symphony. Ryan McAdams holds an M.M. degree in orchestral conducting from the Juilliard School and a B.M. degree in piano performance from Indiana University. At the Tanglewood Music Center this summer, he is the recipient of the Edward H. and Joyce Linde Fellowship.

Stu Rosner



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SEIJI OZAWA HALL

TANGLEWOOD MUSIC CENTER ORCHESTRA

Monday, July 20, 2009 at 8:00 p.m.
FLORENCE GOULD AUDITORIUM, SEIJI OZAWA HALL

ROSTER OF MUSICIANS

RICHARD STRAUSS: *Metamorphosen*
Christoph Altstaedt, conductor

Violin
Kathryn Kilian
Simeon Simeonov
Emma Sutton
Ala Jojatu*
Akiko Hosoi
Katherine Bormann**
Francisco Ladrón de Guevara
Keiko Tokunaga*
Tao Zhang
Stephanie Nussbaum**

Viola
Ellen Gartner-Phillips
Edwin Kaplan
Marissa Winship
Alyssa Hardie
Adam Neeley

Cello
Charles Tyler
Yonah Etzion
Jacob Fowler
Jongbin Kim
Matthew Beckmann

Double Bass
Tyler Shepherd
Gerald Torres
Kevin Brown

ARNOLD SCHOENBERG: *Lied der Waldtaube*
Stefan Asbury, conductor♪
Andrea Coleman, mezzo-soprano

Violin
Simeon Simeonov
Akiko Hosoi

Viola
Ellen Gartner-Phillips

Cello
Cherry Kim

Bass
Gerald Torres

Flute
Heather Zinninger

Oboe
Mary Lynch
Zachary Boeding

Clarinet
Emil Hudyyev
Alexis Lanz*
Ryan Yuré

Bassoon
Aaron Apaza
Meryl Summers

Horn
James Ferree
Kolio Plachkov

Harmonium
Artem Belogurov

Piano
Brett Hodgdon

** Guest Musician*
*** New Fromm Player*
♪ TMC Faculty Member

CHARLES IVES: *Three Places in New England*
Gergely Madaras, conductor

Violin I
Tao Zhang
Stephanie Nussbaum**
Akiko Hosoi
Emma Sutton

Violin II
Simeon Simeonov
Kathryn Kilian
Katherine Bormann**
Francisco Ladrón de Guevara

Viola
Marissa Winship
Derek Mosloff

Cello
Michelle Kwon
Jeffrey Hood
Cherry Kim

Bass
Nicholas Schwartz
Kevin Brown

Flute
Heather Zinninger
Leah Arsenault

Oboe
Mary Lynch
Zachary Boeding

Clarinet
Alexis Lanz*

Bassoon
Aaron Apaza

Horn
Lauren Moore

Trumpet
Thomas Siders
Kevin Businsky

Trombone
Louis Olenick

Timpani
Kyle Brightwell

Percussion
Matthew McKay
Joseph Becker

Piano
Nolan Pearson
Elena Doubovitskaya

** Guest Musician*
*** New Fromm Player*

DARIUS MILHAUD: *La création du monde*
Ryan McAdams, conductor

Violin
Emma Sutton
Kathryn Kilian

Cello
Michael Dahlberg

Bass
Tyler Shepherd

Flute
Leah Arsenault
Heather Zinninger

Oboe
Zachary Boeding

Clarinet
Emil Hudyyev
Alexis Lanz*

Bassoon
Meryl Summers

Alto Saxophone
Ryan Yuré

Horn
Kolio Plachkov

Trumpet
Kevin Businsky
Thomas Siders

Trombone
Zenas Kim

Timpani
Joseph Becker

Percussion
Kyle Brightwell

Piano
Ingrid Keller

** Guest Musician*

LUKAS FOSS, *Introductions and Goodbyes*
Stefan Asbury, conductor♪
Michael Anthony McGee, baritone

Violin I
Akiko Hosoi
Emma Sutton
Simeon Simeonov
Keiko Tokunaga*
Stephanie Nussbaum**

Violin II
Francisco Ladrón de Guevara
Kathryn Kilian
Tao Zhang
Ala Jojatu*
Katherine Bormann**

Viola
Marissa Winship
Derek Mosloff
Sarah Bass
Krystalia Gaitanou

Cello
Yonah Etzion
Jeffrey Hood
Michelle Kwon

Bass
Tyler Shepherd
Nicholas Schwartz

Flute
Leah Arsenault

Clarinet
Alexis Lanz*

Bassoon
Meryl Summers

Horn
Timothy Riley

Trumpet
Kevin Businsky

Percussion
Kyle Brightwell

Harp
Heidi Van Hoesen Gorton

Piano
Mingli Sun

Chorus
Christin Wismann, soprano
Rachel Hauge, mezzo-soprano
Olenka Slywynska, mezzo-soprano
Steven Ebel, tenor
Alex Lawrence, baritone
Saul Nache, baritone

** Guest Musician*
*** New Fromm Player*
♪ TMC Faculty Member

TEXTS AND TRANSLATIONS

ARNOLD SCHOENBERG *Lied der Waldtaube*

Stimme der Waldtauge
Tauben von Gurre! Sorge
quält mich,
vom Weg über
die Insel her!
Kommet! Lauschet!
Tot ist Tove! Nacht auf
ihrem Auge,
das der Tag des
Königs war!
Still ist ihr Herz,
doch des Königs
Herz schlägt wild,
tot und doch wild!
Seltsam gleichend einem
Boot auf der Woge,
wenn der, zu dess' Empfang
die Planken huldigend
sich gekrümmt,
des Schiffes Steurer
tot liegt,
verstrickt in der
Tiefe Tang.
Keiner bringt ihnen
Botschaft,
unwegsam der Weg.
Wie zwei Ströme waren
ihre Gedanken,
Ströme gleitend Seit' an Seite.
Wo strömen nun
Toves Gedanken?
Die des Königs winden
sich seltsam dahin,
suchen nach denen Toves,
finden sie nicht.
Weit flog ich, Klage sucht'
ich, fand gar viel!
Den Sarg sah ich auf
Königs Schultern,
Henning stürzt' ihn;

Voice of the Wood-Dove
Doves of Gurre! Sorrow
has plagued me
all along the way
across the island—
Come! Listen!
Tove is dead! Night rests
upon her eyes,
which were the
king's day.
Her heart is still,
and yet the king's
heart wildly beats,
wildly, though dead!
Curiously like a
boat upon the waves,
when he, for whose welcome
the planks in homage
curve,
the steerer of the ship
lies dead,
entangled in the
deep sea-weeds.
No one can bring
them word,
impenetrable is the way.
Their thoughts were like
two streams,
which glided side by side.
Where do Tove's thoughts
flow now?
The King's thoughts
wander strangely
in search of Tove's thoughts,
finding them not.
I flew far, sought for grief,
and have found much!
I saw the coffin on the
shoulders of the king;
Henning supported it.

—Text continues; please turn the page quietly.

finster war die Nacht,
eine einzige Fackel
brannte am Weg;
die Königin hielt sie,
hoch auf dem Söller,
rachebegierigen Sinns.
Tränen, die sie nicht
weinen wollte,
funkelten im Auge.
Weit flog ich, Klage sucht'
ich, fand gar viel!
Den König sah ich,
mit dem Sarge fuhr er,
im Bauernwams.
Sein Streitroß, das oft
zum Sieg ihn getragen,
zog den Sarg.
Wild starrte des Königs Auge,
suchte nach einem Blick,
seltsam lauschte des
Königs Herz
nach einem Wort.
Henning sprach zum König,
aber noch immer sucht er
nach Wort und Blick.
Der König öffnet Toves Sarg,
starrt und lauscht mit
bebenden Lippen,
Tove ist stumm!
Weit flog ich, Klage sucht'
ich, fand gar viel!
Wollt' ein Mönch am Seile ziehn,
Abendsegen läuten;
doch er sah den Wagenlenker
und vernahm die Trauerbotschaft:
Sonne sank, indes die Glocke
Grabgeläute tönte.
Weit flog ich, Klage sucht'
ich und den Tod!
Helwigs Falke war's,der grausam
Gurres Taube zerriß.

The night was dark,
a lone torch
burned along the way;
it was the queen who held it,
high upon the battlements,
obsessed with thoughts of vengeance,
the tears she did not
wish to weep
glittering in her eyes.
I flew far, sought for grief,
and have found much!
I saw the king ride
with the coffin,
dressed in a farmer's garb.
His battle horse, which oft
had carried him to victory,
drew the coffin.
Wildly, the king's eyes stared,
searching for just one glance.
Strangely, the king's heart
listened closely
for a single word.
Henning spoke to the king,
who all the while looked
only for a word, a glance.
The king opened Tove's coffin,
staring and listening with
trembling lips.
Tove is silent.
I flew far, sought for grief,
and have found much!
A monk about to pull the ropes
to sound the evening Angelus,
seeing the wagon driver,
learned of the sad news.
The sun sank while the bells
tolled out a knell of death.
I flew far, sought for grief
and death.
Helwig's falcon 'twas, that cruelly has
slaughtered Gurre's dove.

Original text by Jens Peter Jacobsen
German text by Robert Franz Arnold
English translation by Donna Hewitt-Didham,
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LUKAS FOSS *Introductions and Goodbyes*
Libretto

Scene: A room prepared for a cocktail party.
Mr. McC. is alone at curtain rise.

The doorbell rings; Mr. McC. walks to the door.

Mr. McC.:
How do you do, Miss Addington-Stitch.
How do you do, Comte de la Tour-Tournée.

(Couple enter, shake hands, bow to each other and to Mr. McC.
The doorbell rings again; Mr. McC. shows in another couple.)

Mr. McC. (Introducing):
How do you do, Mr. and Mrs. Cotlensky.
Mrs. Cotlensky, Miss Addington-Stitch.
Miss Addington-Stitch, Mr. Cotlensky.
Monsieur Le Comte de la Tour-Tournée, Mr. Cotlensky.
Mrs. Cotlensky, M. Le Comte de la Tour-Tournée.

(The doorbell rings, and again Mr. McC. sees a couple into the room.)

Mr. McC.:
O, how are you, do come in.

(Introducing)
Miss Panchanera, Miss Addington-Stitch.
Miss Addington-Stitch, Dr. Lavendar-Gas.
Dr. Lavendar-Gas, Mrs. Cotlensky.
Mr. Cotlensky, Miss Panchanera.
Dr. Lavendar-Gas, Le Comte de la Tour-Tournée.
Mrs. Cotlensky, Miss Panchanera.

(Another ring of the doorbell, and another couple enter.)

—Text continues; please turn the page quietly

Mr. McC.:
Oh, how are you.

(Introducing)
Mrs. Wilderkunstein, Miss Addington-Stitch.
Miss Addington-Stitch, Mrs. Wilderkunstein.
Doctor Lavendar-Gas, Mrs. Wilderkunstein.
Mrs. Wilderkunstein, Comte de la Tour-Tournée.
Mr. Wilderkunstein, Mrs. Cotlensky.
Mrs. Cotlensky, Mrs. Wilderkunstein.
Mr. Cotlensky, Mr. Wilderkunstein.
Mr. Cotlensky, Mrs. Wilderkunstein.
Miss Panchanera, Mrs.Wilderkunstein.
Mr. Wilderkunstein, Dr. Lavendar-Gas.

(Mr. McC. returns to the door as the bell sounds once more. Enter the general.)

Mr. McC.:
General Ortega y Guadalupe, Miss Addington-Stitch.
Le Comte de la Tour-Tournée, General Ortega y Guadalupe.
General Ortega y Guadalupe, Mr. and Mrs. Cotlensky.
Miss Panchanera, General Ortega y Guadalupe.
Good-bye, Mr. and Mrs. Cotlensky.
Good-bye Dr. Lavendar-Gas.
Miss Addington-Stitch, good-bye.
Good-bye, Comte de la Tour-Tournée.
Good-bye General Ortega y Guadalupe.
Good-bye.

(And Mr. McC is alone again as the curtain falls.)

—Gian Carlo Menotti

Gergely Madaras



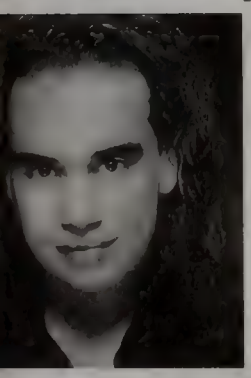
Born in 1984 in Budapest, TMC Conducting Fellow Gergely Madaras began his musical education studying flute, violin, and composition. In 2009 he graduated from the flute faculty of the Franz Liszt Academy of Music. He is completing his orchestral conducting studies at the University of Music in Vienna with Mark Stringer. In 2008 he was a conducting fellow at the American Academy of Conducting at Aspen; also in 2008, he was invited to conduct the Austrian premiere of Stockhausen's *Stop* at the Wien Modern Festival. Between 2002 and 2005, Gergely Madaras was principal conductor of the self-founded Budapest Youth Symphony Orchestra. In 2004, with Noémi Győri, he founded the IKZE Festival, which became one of the most important contemporary music events in Hungary. Beginning next season he will launch his own educational concert series with the Hungarian National Philharmonic Orchestra. Mr. Madaras has made recordings for Hungaroton, Hungarian Radio, and ORF. This summer, as a TMC Conducting Fellow, he is the recipient of the Seiji Ozawa Fellowship.

Andrea Coleman



A native of Nebraska, mezzo-soprano Andrea Coleman most recently sang with Boston Lyric Opera as Antonia's Mother in *The Tales of Hoffmann* and will return next year to sing the role of Dryad in *Ariadne auf Naxos.* As a Resident Artist with Minnesota Opera she was seen in productions of *The Tales of Hoffmann, Lakmé, The Grapes of Wrath, Le nozze di Figaro, L'italiana in Algeri, The Fortunes of King Croesus,* and *Rusalka.* Ms. Coleman received her M.M. in Voice at the New England Conservatory, where she performed in *Così fan tutte, Little Women, Cendrillon, The Turn of the Screw,* and *The Magic Flute.* Other credits include *The Barber of Seville* with Duluth Festival Opera and *Jenůfa* with Glimmerglass Opera. As a concert soloist, Ms. Coleman has performed Honegger's *Le Roi David,* Wagner's *Wesendonck Lieder,* Augusta Read Thomas's *Sun Songs,* Ligeti's *Sippal, dobbal,* Vivaldi's *Gloria,* Handel's *Messiah,* and Mozart's Requiem. Awards include first place in the Nebraska District Metropolitan Opera National Council Auditions, second place in the Graduate Voice Division of the International Schubert Club Scholarship Competition, and the Stephen Shrestinian Award for Excellence from Boston Lyric Opera. As a Tanglewood Music Center Vocal Fellow this summer, Andrea Coleman is recipient of the Lenox Athenaeum Fellowship/TMC Fellowship.

Michael Anthony McGee



A native of Dallas, Texas, baritone Michael Anthony McGee has trained at some of the most prestigious young artist programs in the nation. He spent the summer of 2006 at the Merola Opera Program (Alphonse in Donizetti's *La Favorite* and the title role in Borodin's *Prince Igor*) and 2007 at Santa Fe Opera's Apprentice Singer Program (Tan Dun's *Tea: A Mirror of Soul* and Orest in Gluck's *Iphigénie en Tauride*). From 2006 to 2008 he was in residence at the Seattle Opera's Young Artist Program (title roles in Verdi's *Falstaff* and Puccini's *Gianni Schicchi*). His awards include first place, 2009 Gerda Lissner International Vocal Competition; second place, 2008 Opera Index Competition; winner, 2009 Sullivan Foundation Award; first place, Maria Kraja International Competition for Operatic Singers; and second place, 2009 Liederkranz Foundation Competition. Future engagements include Beethoven's *Missa Solemnis* with the Choral Society and the world premiere of Tom Cipullo's song cycle *Insomnia* in Los Angeles. As a 2009 TMC Vocal Fellow, he holds the Andrall and Joanne Parson Scholarship/TMC Fellowship. Earlier this summer he was heard as Hermann Ortel in the TMCO's concert performance of *Die Meistersinger,* Act III, led by James Levine.

FELLOWS OF THE 2009 TANGLEWOOD MUSIC CENTER

Violin

Sophie Alscher, Karlsruhe, Baden-Württemberg, Germany
Dr. Marshall N. Fulton Memorial Fellowship/ Anonymous Fellowship

Karin Andreasen, Moorhead, MN
Albert L. and Elizabeth P. Nickerson Fellowship

Ruth Bacon, Albuquerque, NM
Steve and Nan Kay Fellowship

Laura Colgate, Memphis, TN
Leo L. Beranek Fellowship/Gerald Gelbloom Memorial Fellowship

Alexandra Early, St Paul, MN
Lia and William Poorvu Fellowship

Amy Galluzzo, London, United Kingdom
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship/TMC Fellowship

Fangyue He, Shanghai, China
Dorothy and Charlie Jenkins Fellowship

Akiko Hosoi, Tokyo, Japan
Akiko Shiraki Dynner Memorial Fellowship

Tina Na Huang, Wu Han, Hu Bei, China
Lucy Lowell Fellowship/TMC Fellowship

Julia D. Hunter, Salt Lake City, UT
Rapaporte Foundation Fellowship

Xin Jin, Guangzhou, Canton Province, China
Luke B. Hancock Foundation Fellowship

Kathryn Kilian, West Hartford, CT
Robert Baum and Elana Carroll Fellowship/ TMC Fellowship

Francisco Ladrón de Guevara, Xalapa, Veracruz-Mexico
Omar Del Carlo Fellowship

Robert Landes, Provo, UT
Penny and Claudio Pincus Fellowship

Jina Lee, Ithaca, NY
Charles E. Culpeper Foundation Fellowship

Vieen Leung, Hong Kong, China
Mary E. Brosnan Fellowship

Te-Chiang Liu, Kaohsiung, Taiwan
Alfred E. Chase Fellowship

Joseph Maile, Cincinnati, OH
Fitzpatrick Family Fellowship

Rochelle Nguyen, Los Altos, CA
Tappan Dixey Brooks Memorial Fellowship

Dawn Posey, Liberty, MO
Philip and Bernice Krupp Fellowship/ TMC Fellowship

David Repking, St. Louis, MO
Carolyn and George R. Rowland Fellowship in honor of Reverend Eleanor J. Panasevich

Du Rui, He Fei, Anhui Province, China
Bill and Barbara Leith Fellowship

Laura Scalzo, Setauket, NY
Pokross/Curhan/Wasserman Fellowship

Simeon Simeonov, Plovdiv, Bulgaria
Messinger Family Fellowship

Emma Sutton, Cincinnati, OH
Max Winder Memorial Fellowship

Kaoru Suzuki, Westborough, MA
Theodore Edson Parker Foundation Fellowship

Tema Watstein, New Haven, CT
Harry and Mildred Remis Fellowship

Tao Zhang, Chengdu, Sichuan, China
Donald Law Fellowship

Viola

Sarah Bass, San Antonio, TX
Anna Sternberg and Clara J. Marum Fellowship

Sharon Bielik, Plainview, NY
James A. Macdonald Foundation Fellowship

Evan Buttemer, Vancouver Island, BC, Canada
Northern California Fellowship

Amelia Clingman, Amherst, MA
The Everett and Margery Jassy Fellowship/ TMC Fellowship

Krystalia Gaitanou, Athens, Greece
Friends of Armenian Culture Society Fellowship

Ellen Gartner-Phillips, Park Ridge, IL
Helene R. and Norman L. Cahners Fellowship/ Sue and David Rudd Fellowship

Katherine Hagen, Bend, OR
Evelyn S. Nef Fellowship

Alyssa Hardie, Waco, TX
Michael and Sally Gordon Fellowship

Chen-Erh Ho, Taipei, Taiwan
Starr Foundation Fellowship

Edwin Kaplan, New York, NY
Merrill Lynch Fellowship

Chi-Jui Lee, Tainan County, Taiwan
Surdna Foundation Fellowship

Derek Mosloff, Thief River Falls, MN
Miriam Ann Kenner Memorial Scholarship/ TMC Fellowship

Adam Neeley, Cincinnati, OH
Ruth S. Morse Fellowship

Marissa Winship, Manhattan Beach, CA
Jacques Kohn Fellowship/TMC Fellowship

Cello

Matthew Beckmann, Roeland Park, KS
Valerie and Allen Hyman Family Fellowship

Rosanna Butterfield, Vancouver, BC, Canada
Stephen and Dorothy Weber Fellowship

Michael Dahlberg, Philadelphia, PA
Fassino Family Fellowship/Sagner Family Fellowship

Yonah Etzion, Caesarea, Israel
Dan and Gloria Schusterman Fellowship/ Ethel Barber Eno Scholarship

Jacob Fowler, Virginia Beach, VA
Edward S. Brackett, Jr. Fellowship

Jeffrey Hood, Portage, MI
James and Caroline Taylor Fellowship

Cherry Kim, Seoul, South Korea
The Togut Family Fellowship/TMC Fellowship

JongBin Kim, Seoul, South Korea
Judy Gardiner Fellowship

Michelle Kwon, Fremont, CA
Ann and Gordon Getty Foundation Fellowship
Hope Shepherd, Mesa, AZ
Naomi and Philip Kruvant Family Fellowship
Alexandra Thompson, Pittsburgh, PA
Darling Family Fellowship
Charles Tyler, Glen Ellyn, IL
Morris A. Schapiro Fellowship
Jessica Wang, Bedminster, NJ
Robert and Luise Kleinberg Fellowship
Xiao-Dan Zheng, Moscow, Russia
The Edward I. and Carole J. Rudman Fellowship

Double Bass

Kevin Brown, Northfield, MN
Tanglewood Ushers & Programmers Fellowship, in memory of Kenneth Broad
Shawn Conley, Honolulu, HI
Frelinghuysen Foundation Fellowship
Allison Cook, Troy, MI
Clowes Fund Fellowship
Tony Flynt, Alexandria, VA
George and Ginger Elvin Fellowship
Nicholas Schwartz, Brookline, MA
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship
Tyler Shepherd, Richardson, TX
Jan Brett and Joe Hearne Fellowship
Gerald Torres, Cincinnati, OH
BSAV/Carrie L. Peace Fellowship

Flute

Leah Arsenault, Wells, ME
Marion Callanan Memorial Fellowship/ TMC Fellowship
Jeremiah Duarte Bills, Loomis, CA
Daphne Brooks Prout Fellowship
Katrina Walter, Chicago, IL
Theodore and Cora Ginsberg Fellowship/ Mr. and Mrs. Jay Marks Fellowship
Heather Zinninger, Louisville, KY
Leslie and Stephen Jerome Fellowship

Oboe

Zachary Boeding, Platte City, MO
Fernand Gillet Memorial Fellowship
Mary Lynch, Washington, DC
Steinberg Fellowship/Augustus Thorndike Fellowship
Jeffrey Stephenson, Columbia, SC
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Henry Ward, Collingswood, NJ
Rita Meyer Fellowship

Clarinet

Emil Hudyyev, Ashgabat, Turkmenistan
Mr. and Mrs. David B. Arnold, Jr. Fellowship/ The Casty Family Fellowship
Andrew Lowy, Hastings-on-Hudson, NY
Evelyn and Ron Shapiro Fellowship/ TMC Fellowship
Benjamin Seltzer, New York, NY
Sydelle and Lee Blatt Fellowship/TMC Fellowship

Bass Clarinet

Ryan Yuré, Los Angeles, CA
Edwin and Elaine London Family Fellowship

Bassoon

Aaron Apaza, Rapid City, SD
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
Andrew Cuneo, Elmhurst, IL
Denis and Diana Osgood Tottenham Fellowship/ Dana and Jesse Lehman Fellowship
Anne Marie Power, Santa Monica, CA
John and Elizabeth Loder Fellowship
Meryl Summers, Marshfield, MA
Sherman Walt Memorial Fellowship/ David B. Cooper Memorial Fellowship

Horn

Russell Bonifede, Oak Park, CA
Erskine Park LLC Fellowship/Morningstar Family Fellowship
James Ferree, Atlanta, GA
Haskell and Ina Gordon Fellowship
Lauren Moore, Richardson, TX
Evelyn S. Nef Fellowship
Kolio Plachkov, Plovdiv, Bulgaria
Kingsbury Road Charitable Foundation Fellowship
Timothy Riley, Hebron, CT
Lola and Edwin Jaffe Fellowship
Leelanee Sterrett, Manton, MI
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Trumpet

Kevin Businsky, Bel Air, MD
André Côme Memorial Fellowship
Michael Dobrinski, Seminole, FL
Armando A. Ghitalla Fellowship
Eli Maurer, Ridgewood, NJ
Dr. John Knowles Fellowship
Thomas Siders, Champaign, IL
Lost & Foundation Fellowship

Trombone

Zenas Kim, Gaithersburg, MD
Arthur and Barbara Kravitz Fellowship/ Dorothy and Montgomery Crane Scholarship
Anna Lindvall, Seattle, WA
Juliet Esselborn Geier Memorial Fellowship
Louis Olenick, Beaverton, OR
Saville Ryan and Omar Del Carlo Fellowship

Bass Trombone

Wei Wang, Taiyuan, Shan Xi, China
BSO Members' Association Fellowship

Tuba

John Elliott, Atkinson, NH
Frederic and Juliette Brandi Fellowship

Percussion

Joseph Becker, East Greenwich, RI
Barbara Lee/Raymond E. Lee Foundation Fellowship

Kyle Brightwell, Reston, VA
Edward G. Shufro Fund Fellowship

Matthew McKay, Fairfax, VA
Avedis Zildjian Percussion Fellowship/ TMC Fellowship

Derek Stults, Princeton Junction, NJ
Susan B. Kaplan Fellowship

Harp

Heidi Van Hoesen Gorton, Pittsburgh, PA
Kathleen Hall Banks Fellowship/TMC Fellowship

Megan Levin, Austin, TX
John and Susanne Grandin Fellowship

Piano

Artem Belogurov, Riga, Latvia
Wilhelmina C. Sandwen Memorial Fellowship

Gregory DeTurck, Cherry Hill, NJ
Marie Gillet Fellowship

Elena Doubovitskaya, Solnechnogorsk, Moscow Region, Russia
Adele and John Gray Memorial Fellowship/ Felicia Montealegre Bernstein Fellowship

Makiko Hirata, Yokohama, Japan
Paul Jacobs Memorial Fellowship

Brett Hodgdon, Dover, NH
Billy Joel Keyboard Fellowship

David Hughes, Scottsdale, AZ
Leonard Bernstein Fellowship

Ingrid Keller, Wayland, MA
Nat Cole Memorial Fellowship/Catherine and Paul Buttenwieser Fellowship

Ming Kwong, Hong Kong, China
Stephanie Morris Marryott & Franklin J. Marryott Fellowship

Tomoko Nakayama, Inagi-City, Tokyo, Japan
Peggy Rockefeller Memorial Fellowship

Nolan Pearson, Bedford, TX
Mr. and Mrs. Joseph L. Cohen Fellowship

Mingli Sun, Jilin, China
R. Amory Thorndike Fellowship/TMC Fellowship

Soprano

Allison Angelo, Truro, NS, Canada
Dr. Lewis R. and Florence W. Lawrence Tanglewood Fellowship/Stephen and Persis Morris Fellowship

Elizabeth Baldwin, Sylvania, OH
Athena and James Garivaltis Fellowship

Rosa Betancourt, Bayamon, PR
Claire and Millard Pryor Fellowship

Layla Claire, Penticton, BC, Canada
Wendy Philbrick Fellowship, in memory of Edgar H. Philbrick

Sarah Joanne Davis, Arlington, TX
William E. Crofut Family Scholarship/ Eugene Cook Scholarship

Devon Guthrie, Claremont, CA
Alice S. Kandell Fellowship/TMC Fellowship

Danya Katok, State College, PA
Cynthia L. Spark Scholarship/TMC Fellowship

Elizabeth Reiter, Chicago, IL
Mary H. Smith Scholarship/Bernice and Lizbeth Krupp Fellowship

Christin Wismann, Camarillo, CA
William F. and Juliana W. Thompson Fellowship

Mezzo-Soprano

Andrea Coleman, Lincoln, NE
Lenox Athenaeum Fellowship/TMC Fellowship

Rachel Hauge, Corvallis, OR
Jerome Zipkin Fellowship

Sarah Kelsey, Forth Worth, TX
Daniel and Shirlee Cohen Freed Fellowship/ Pearl and Alvin Schottenfeld Fellowship

Olenka Slywynska, Toronto, ON, Canada
Eduardo and Lina Plantilla Fellowship/ Tisch Foundation Scholarship

Tenor

Matthew Anderson, Lawrence, KS
John F. Cogan, Jr. and Mary L. Cornille Fellowship/Leah Jansizian Memorial Scholarship

Steven Ebel, Jefferson, WI
Kandell Family Fellowship/ TMC Fellowship

Alex Richardson, Las Cruces, NM
Red Lion Inn/Blantyre Fellowship

Mark Van Arsdale, Denver, CO
Velmans Foundation Fellowship/TMC Fellowship

Baritone

Alex Lawrence, Weston, MA
Bay Bank/BankBoston Fellowship

Elliot Madore, Toronto, ON, Canada
Linda J.L. Becker Fellowship

Michael Anthony McGee, Dallas, TX
Andrall and Joanne Pearson Scholarship/ TMC Fellowship

Saul Nache, Silvis, IL
Edward G. Shufro Fund Fellowship/Richard F. Gold Memorial Scholarship

Michael Weyandt, Plymouth, MN
Thelma Fisher Fellowship

Bass-Baritone

Alan Dunbar, Beaufort, SC
Ushers/Programmers Harry Stedman Vocal Fellowship

Evan Hughes, Santa Barbara, CA
William Randolph Hearst Foundation Fellowship

Composition

James Borchers, Omaha, NE
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship

Jung Sun Kang, Seoul, South Korea
Leonard Bernstein Fellowship

Elena Langer, Moscow, Russia
Wallace-Reader's Digest Fund Fellowship

Wang Lu, Xi'an, China
Margaret Lee Crofts Fellowship
Andreia Pinto-Correia, Lisbon, Portugal
Patricia Plum Wylde Fellowship
Cynthia Wong, Schenectady, NY
Otto Eckstein Family Fellowship

Conducting

Christoph Altstaedt, Gütersloh, Northrhein-Westfalia, Germany
Maurice Abravanel Scholarship/Evelyn and Phil Spitalny Fellowship
Gergely Madaras, Budapest, Hungary
Seiji Ozawa Fellowship
Ryan McAdams, Saint Louis, MO
Edward H. and Joyce Linde Fellowship
Manuel Nawri, Uberlingen, Germany
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship/Dr. Raymond and Hannah H. Schneider Fellowship

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2009 Tanglewood

SEIJI OZAWA HALL

Wednesday, July 22, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

THOMAS HAMPSON, baritone
CRAIG RUTENBERG, piano

A PROGRAM OF AMERICAN SONG

Please note that texts and translations are being distributed separately.

FRANCIS HOPKINSON	My Days Have Been So Wondrous Free (text: T. Parnell)
STEPHEN C. FOSTER	Open Thy Lattice, Love (G.P. Morris)
AARON COPLAND	The Dodger (trad.)
EDWARD MACDOWELL	The Sea (W.D. Howells after Goethe)
HENRY T. BURLEIGH	Ethiopia Saluting the Colors (Walt Whitman)
ARTHUR FARWELL	Song of the Deathless Voice (Omaha Indian)
AMY BEACH	Twilight (Dr. H.H.A. Beach)
CHARLES NAGINSKI	Look Down Fair Moon (Whitman)
MICHAEL DAUGHERTY	Letter to Mrs. Bixby (Lincoln)
LEONARD BERNSTEIN	To What You Said (Whitman)

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FRANCIS HOPKINSON My Days Have Been So Wondrous Free
Text: Thomas Parnell

My days have been so wondrous free,
the little birds that fly
with careless ease from tree
to tree were but as blest as I.

Ask gliding waters if a tear
of mine increased their stream.
And ask the breathing gales if e'er
I lent a sigh to them.

STEPHEN FOSTER Open Thy Lattice, Love
Text: George P. Morris

Open thy lattice, love listen to me!
The cool balmy breeze is abroad on the sea!
The moon like a queen, roams her realms of blue,
And the stars keep their vigils in heaven for you
Ere morn's gushing light tips the bills with its ray,
Away o'er the waters away and away!
Then open thy lattice, love listen to me!
While the moon's in the sky and the breeze on the sea!

Open thy lattice, love listen to me!
In the voyage of life, love our pilot will be!
He will sit at the helm wherever we rove,
And steer by the load-star he kindled above
His shell for a shallop will cut the bright spray,
Or skim like a bird o'er the waters away;
Then open thy lattice, love listen to me!
While the moon's in the sky and the breeze on the sea!

Please turn the page quietly,
and only after the music has stopped.

AARON COPLAND The Dodger
Text: Traditional

Yes, the candidate's a dodger,
Yes, a well-known dodger,
The candidate's a dodger,
Yes and I'm a dodger too.

He'll meet you and treat you
And ask you for your vote,
But look out boys,
He's a-dodging' for a note.

Yes we're all dodgin',
a-dodgin', dodgin', dodgin'.
Yes we're all dodgin'
Our way through the world.

Yes, the preacher he's a dodger,
Yes, a well-known dodger,
The preacher he's a dodger,
Yes and I'm a dodger too.

He'll preach you a gospel
And tell you of your crimes
But look out boys
He's a-dodgin' for your dimes.

Yes we're all dodgin'...

Yes, the lover he's a dodger,
Yes, a well-known dodger,
The lover he's a dodger,
Yes and I'm a dodger too.

He'll hug you and kiss you
And call you his bride.
But look out girls
he's a-tellin' you a lie.

Yes we're all dodgin'...

EDWARD MACDOWELL The Sea
Text: William Dean Howells

One sails away to sea, to sea,
One stands on the shore and cries;
The ship goes down the world, and the light
On the sullen water dies.

The whispering shell is mute,
And after is evil cheer;
She shall stand on the shore and cry in vain,
Many and many a year.

But the stately wide-winged ship
Lies wrecked, lies wrecked on the unknown deep;
Far under, dead in his coral bed,
The lover lies asleep.

HENRY T. BURLEIGH Ethiopia Saluting the Colors
Text: Walt Whitman

Who are you dusky woman, so ancient hardly human,
With your woolly-white and turban'd head, and bare bony feet?
Why rising by the roadside here, do you the colors greet?

('Tis while our army lines Carolina's sands and pines,
Forth from thy hovel door thou Ethiopia com'st to me,
As under doughty Sherman I march toward the sea.)

"Me master years a hundred since from my parents sunder'd,
A little child, they caught me as the savage beast is caught,
Then hither 'cross the sea the cruel slaver brought me."

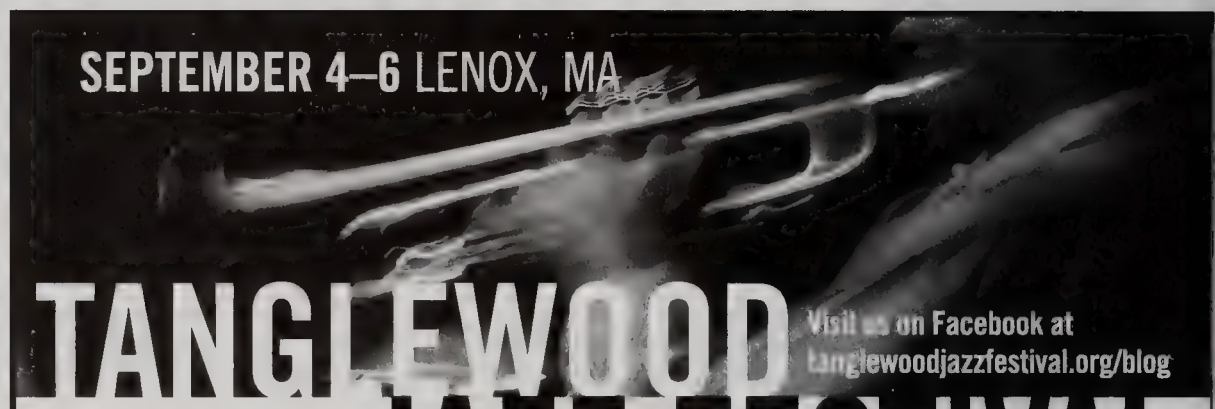
No further does she say, but lingering all the day,
Her high-borne turban'd head she wags, and rolls her darkling eye,
And courtesies to the regiments, the guidons [flags] moving by.

What is it fateful woman, so blear, hardly human?
Why wag your head with turban bound, yellow, red, and green?
Are the things so strange and marvelous you see or have seen?

ARTHUR FARWELL Song of the Deathless Voice
Text: adapted from Omaha Indian

Hi-dho ho!
Behold, here a warrior fighting fell,
A warrior's death died.
Hear, O hear,
There was joy in his voice,
Joy in his voice as he fell,
Ha-he dho-ee dha hey ee dho-ee.
Ah he dho he dho.
Behold, here a warrior fighting fell,
A warrior's death died.
Hear, O hear,
There was joy in his voice,
Joy in his voice as he fell,
Ha-he dho ee dha hey dho-ee.

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and only after the music has stopped.



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AMY (Mrs. H.H.A.) BEACH Twilight
Text: Dr. H.H.A. Beach

No sun to warm
The darkening cloud of mist,
But everywhere
The steamy earth sends up
A veil of gray and damp
To kiss the green and tender leaves
And leave its cool imprint
In limpid pearls of dew

The blackened trunks and boughs
In ghostly silhouette
Mark grimly in the coming eve
The shadows of the past. All sounds are stilled,
The birds have hushed themselves to rest
And night comes fast, to drop her pall
Till morn brings life to all.

CHARLES NAGINSKI Look Down, Fair Moon
Text: Walt Whitman

Look down, fair moon and bathe this scene,
Pour softly down night's nimbus floods on faces ghastly, swollen, purple,
on the dead on their backs with arms toss'd wide,
pour down your unstinted nimbus, sacred moon.

MICHAEL DAUGHERTY Letter to Mrs. Bixby
Text: Abraham Lincoln

Dear Madam,

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle.

I feel how weak and fruitless must be any word of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering you the consolation that may be found in the thanks of the Republic they died to save.

I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours, very sincerely and respectfully, A. Lincoln

Please turn the page quietly,
and only after the music has stopped.

LEONARD BERNSTEIN To What You Said
Text: Walt Whitman

To what you said, passionately clasping my hand,
this is my answer:
Though you have strayed hither, for my sake,
you can never belong to me, nor I to you,
Behold the customary loves and friendships—
the cold guards,
I am that rough and simple person
I am he who kisses his comrade lightly on the lips
at parting, and I am one who is kissed in return,
I introduce that new American salute
Behold love choked, correct, polite, always suspicious
Behold the received models of the parlors—
What are they to me?
What to these young men that travel with me?

INTERMISSION

SONGS OF CHARLES IVES

Songs My Mother Taught Me
Text: Natalie Macfarran, after Heyduk

Songs my mother taught me
in the days long vanished,
Seldom from her eyelids
were the teardrops banished,
were the teardrops banished.
Now I teach my children each melodious measure
often tears are flowing, flowing from my memory's treasure.
Songs my mother taught me
in days long vanished.
Seldom from her eyelids
were the teardrops banished,
were the teardrops banished.

The Children's Hour
Text: Henry Wadsworth Longfellow

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the days occupations,
That is known as Children's Hour.

I hear in the chamber above me
the patter of little feet
The sound of a door that is opened
and voices soft and sweet.

From my study I see in the lamplight
Descending the broad hall stair,
Grave Alice and laughing Allegra
and Edith with golden hair.

Two Little Flowers
Text: Harmony and Charles Ives

On sunny days in our backyard,
two little flowers are seen,
One dressed, at times, in brightest pink
and one in green.
The marigold is radiant,
the rose passing fair;
The violet is ever dear,
the orchid, ever rare;
There's lovliness in wild flow'rs
of field or wide savannah,
But fairest, rarest of them all
are Edith and Susanna.

The Circus Band
Text: Charles Ives

All summer long, we boys
dreamed 'bout big circus joys!
Down Main street, comes the band,
Oh! "Ain't it a grand and glorious noise!"

Horses are prancing, knights advancing;
Helmets gleaming, pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own.

Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.

—Hear the trombones!

Please turn the page quietly,
and only after the music has stopped.

Tom Sails Away
Text: Charles Ives

Scenes from my childhood are with me,
I'm in the lot behind our house upon the hill,
A spring day's sun is setting,
mother with Tom in her arms
is coming towards the garden;
the lettuce rows are showing green.
Thinner grows the smoke o'er the town,
stronger comes the breeze from the ridge,
'Tis after six, the whistles have blown,
the milk train's gone down the valley
Daddy is coming up the hill from the mill,
We run down the lane to meet him
But today! In freedom's cause Tom sailed away
for over there, over there!
Scenes from my childhood
are floating before my eyes.

The Things Our Fathers Loved (And the Greatest of These Was Liberty)
Text: Charles Ives

I think there must be a place in the soul all made of tunes, of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band, playing in the square.
The town's Red, White and Blue, all Red, White and Blue;
Now! Hear the songs!
I know not what are the words
But they sing in my soul of the things our Fathers loved.



Duty
Text: Ralph Waldo Emerson

So nigh is grandeur to our dust,
So near is God to man;
When Duty whispers low "Thou must,"
The youth replies "I can!"

Walt Whitman
Text: Walt Whitman

Who goes there? hankering, gross, mystical, and nude;
How is it I extract strength from the beef I eat?

What is man anyhow? what am I? what are you?

All I mark as my own you shall offset it with your own,
Else it were time lost a-listening to me.

Charlie Rutlage
Text: Anon. (from *Cowboy Songs*, ed. John A. Lomax)

Another good cowpuncher has gone to meet his fate;
I hope he'll find a resting place, within the golden gate.
Another place is vacant on the ranch of the X I T;
'twill be hard to find another that's liked as well as he.
The first that died was Kid White, a man both tough and brave,
while Charlie Rutlage makes the third to be sent to his grave,
caused by a cowhorse falling, while running after stock.
'Twas on the spring roundup, a place where death men mock,
he went forward one morning on a circle through the hills;
he was gay and full of glee and free from earthly ills,
but when it came to finish up the work on which he went,
nothing came back from him: his time on earth was spent.
'Twas as he rode the roundup, an X I T turned back to the herd;
poor Charlie shoved him in again, his cutting horse he spurred;
another turned, at that moment his horse the creature spied and turned
and fell with him — beneath poor Charlie died.
His relations in Texas his face nevermore will see,
but I hope he'll meet his loved ones beyond in eternity;
I hope he'll meet his parents, will meet them face to face,
and that they'll grasp him by the right hand at the shining throne of grace.

Please turn the page quietly,
and only after the music has stopped.

From "Lincoln, the Great Commoner"
Text: Edwin Markham

And so he came from the prairie cabin to the Capitol,
One fair ideal led our chieftain on,
He built the rail pile as he built the State,
The conscience testing every stroke,
To make his deed the measure of the man...
So came our Captain with the mighty heart;
And when the step of earthquake shook the house,
Wrenching rafters from their ancient hold,
He held the ridge-pole up
And spiked again the rafters of the Home...
He held his place...
He held the long purpose like a growing tree
Held on thro' blame and faltered not at praise,
And when he fell in whirlwind,
He went down as when a Kingly cedar green with boughs
Goes down with a great shout, upon the hills!



In Flanders Fields
Text: John McCrae

In Flanders fields the poppies blow;
Between the crosses, row on row
That mark our place; and in the sky
The larks still bravely singing fly,
Scarce heard amidst the guns below.

We are the dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from falling hands we throw
The torch; be yours to hold it high
If ye break faith with us who die
We shall not sleep, though the poppies grow
In Flanders fields.

Thoreau
Text: Henry Thoreau and Charles Ives

"His meditations are interrupted only by the faint sound of the Concord bell, a melody as it were, imported into the wilderness. At a distance over the woods the sound acquires a certain vibratory hum as if the pine needles in the horizon were the strings of a harp which it swept… a vibration of a universal lyre, just as the intervening atmosphere makes a distant ridge of earth, interesting to the eyes by the azure tint it imparts."

He grew in those seasons like corn in the night,
rapt in revery, on the Walden shore,
amidst the sumach, pines and hickories,
in undisturbed solitude.

Please turn the page quietly,
and only after the music has stopped.



Stu Rosner

Sunrise
Text: Charles Ives

A light low in the east,
As I lie there, it shows but does not move—
A light—as a thought, forgotten, comes again.

The forest world is waking,
A thousand leaves are beginning to gleam.

Later on, as I rise,
It shows through the trees
And lights the dark grey rock
And something in the mind,
And brings the quiet day,

And tomorrow—tomorrow—
The light as a thought forgotten comes again—
And with it ever the hope of the New Day.

The Housatonic at Stockbridge
Text: Robert Underwood Johnson

Contented river! In thy dreamy realm
The cloudy willow and the plumy elm:
Thou beautiful!
From ev'ry dreamy hill
what eye but wanders with thee at thy will,
Contented river!
And yet over-shy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown
Ah! there's a restive ripple,
And the swift red leaves
September's firstlings faster drift;
Wouldst thou away, dear stream?
Come, whisper near!
I also of much resting have a fear:
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!

A "SONGBOOK OF HOURS" FOR THE LIFE OF CHARLES IVES (1874-1954)
Songs of Charles Ives

Childhood
Songs My Mother Taught Me
The Children's Hour
Two Little Flowers
The Circus Band

Youth
Tom Sails Away
The Things Our Fathers Loved

Adulthood and Heros
Duty
Walt Whitman
Charlie Rutlage
From "Lincoln, the Great Commoner"
In Flanders Fields

Transcendence
Thoreau
Sunrise
with BSO concertmaster MALCOLM LOWE, violin
The Housatonic at Stockbridge

INTRODUCTION

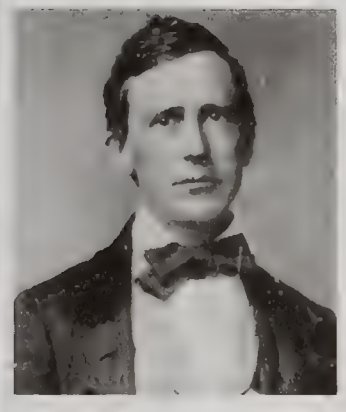
Wondrous Free: Thoughts on Song of America
by Thomas Hampson

The following essay is from the liner notes of Thomas Hampson's new album, "Wondrous Free–Song of America II," released by Thomas Hampson Media, July 2009. The names of composers represented in tonight's program are printed in bold.

Song is a metaphor of the imagination; it is poetic thought encapsulated in music. By definition eclectic, American song bespeaks the rich polycultural heritage in which the imagination of our metaphor is rooted. America's songwriters have absorbed a rich range of impulses and influences for compositional inspiration, including the echoes of jazz and blues, the resonance of spirituals and slave rhythms, the pulses of Protestant hymns and revival meetings, the melodies of minstrelry, vaudeville, and musical theater. But American song, as all American art forms, has also been profoundly influenced from abroad. The entire art song tradition in America was born of European parentage to such an extent that early in its history American art song was often viewed as a bastard child—a transplanted medium that reflected the sentiments of an elite segment of cosmopolitan America. Only through the identifiably numerous philosophical, economic, and socio-cultural changes that started to define an "American" did the art of song slowly gain in popularity, critical esteem and validity of our idiomatic individuality. Along with writers and visual

artists, American composers struggled to create a voice that would articulate the changing psychology of an emerging nation founded on the promise of "Life, Liberty, and the Pursuit of Happiness".

This "pursuit" began with **Francis Hopkinson**, a signer of the Declaration of Independence, who is credited with composing the first American art song, *My days have been so wondrous free,* dated 1759. Although this and subsequent songs published by Hopkinson were strongly influenced by the mid-eighteenth-century English and Italian repertoire, Hopkinson recognized his unique place in American music. In a volume of keyboard works that also includes songs, he wrote in his dedication to General George Washington: "However small the Reputation may be that I shall derive from this Work, I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition..." He adds a prophetic comment: "If this attempt should not be too severely treated, others may be encouraged to venture in a path, yet untrodden in America, and the Arts in succession will take root and flourish amongst us."



Stephen Foster

Between the war of 1812 and the start of the Civil War, American art song shed its English pretensions and began to assimilate genres and indigenous influences that evolved into a recognizably "American" style. **Stephen Foster** stands out as the most remarkable composer of this era. In 1855 Foster's songs were on the lips of virtually every American. The seeds of American popular song, jazz, and the roots of the American sentimental ballad that became a staple in American home life are evident in his catalog of more than 200 works.

This cross-current of European and American exchange reached its pinnacle from 1830-1860, a tremendously fertile period in America for poetry, literature, painting, philosophy, and social experimentation. In song, editions of Robert Schumann's Lieder were published in the U.S. as evidence of the popularity of Jenny Lind, the "Swedish Nightingale." Composers emulated the Germans and French in their song styles, while searching for a way to tell the new story of America in new ways. Thinkers like Emerson were reshaping the lessons of Goethe, Schiller, and Hegel while Whitman was reading Heine and Blake and absorbing the sounds of Italian opera along with the melodies of Stephen Foster, filtering them all into a new poetic language that was distinctly American.

This period of American Renaissance represented the nation's coming of age in terms of its cultural identity. At last American artists felt self-reliant enough to accept what they would from their European forebears and reject—or rather reshape—what they wished. After a century of cultural insecurity, Americans began to enjoy the fusion of so-called "high art" and folk art that inevitably shaped the American thought and musical style.

One more generation passed before the ideas gleaned across the ocean began to meld with American compositional trends. European-trained composers from this period included Arthur Foote, George W. Chadwick, **Edward MacDowell**, and Sidney Homer. Foote and Chadwick were the first of this group to raise the status of American song to a high level of personality and workmanship. The songs of MacDowell bear the imprint of his German training. The works of **Harry T. Burleigh** include arrangements of spirituals that he personally performed for Dvořák.

With the cessation of World War I, America freed itself from the bonds of European musical culture and took on the challenge of Dvořák to "find our own voice among the many indigenous voices in America." What he didn't anticipate was **Charles Ives**, the first American "original" in music and the first American composer to

enjoy international attention. His was a completely autonomous musical world, but with deep roots in his New England origins.

During the period between the world wars, American music firmly established its own identity as a vital cultural force. Development of the phonograph and radio after 1920 brought performances of serious music by the greatest singers of the day into millions of American households and also brought exposure abroad. Americans who composed notable art songs during this time included **Aaron Copland** and **Samuel Barber**, as well as Richard Hageman, Henry Hadley, Louis Campbell-Tipton, John Alden Carpenter, Elinor Remick Warren, and William Grant Still.



Aaron Copland and Leonard Bernstein

Following World War II, new directions in American poetry established by such poets as e.e. cummings and Gertrude Stein solidified the concept of the poet as equal partner with the composer in the creative process. Composers such as Virgil Thomson, John Duke, **Leonard Bernstein**, and Marc Blitzstein benefited from this unique flowering of "new" poetry. Two distinct directions emerged in the musical world after 1945, and therefore in the world of American art song: composers who continued within the realm of tonality, and those concerned with a very new world of exploratory tonality based on serial techniques developed by Schoenberg and Webern.

At the outset of the 21st century, America's art song literature provides a means of communicating through the simple beauty of word and music, the truths of a nation born of an ideology whose language celebrates the individual. This language of heart and mind says everything about the culture that created it. When we sing our own songs, those who hear us will experience the best of what freedom of thought and purpose can achieve through art.

THOMAS HAMPSON

with thanks and acknowledgement to Carla Maria Verdino-Süllwold and Virginia Bortin

NOTES ON THE PROGRAM

FRANCIS HOPKINSON (1737-1791) received a law degree in the first class to graduate from the University of Pennsylvania (1757), befriended Adams, Jefferson, Franklin, and Washington, wrote essays, poetry, and influential pamphlets, drew, traveled, invented a shaded candlestick, signed the Declaration of Independence, attended the Constitutional Convention, and served as the United States' first Secretary of the Navy. He was also a dedicated amateur musician who wrote what is recognized as the earliest piece of secular music by a native-born American composer—"My Days Have Been So Wondrous Free" (1759), set to a text by the Dublin poet and clergyman Thomas Parnell (1679-1718).

STEPHEN FOSTER (1826-1864) began composing by the time he was fourteen, quickly assimilating the styles of the popular parlor ballads and blackface minstrel songs of the day. He wrote "Open Thy Lattice, Love" in 1844; it was his first published song. The sentimental text was by the poet and editor George P. Morris, who printed it in *The New Mirror* of October 14, 1843.

In 1950, **AARON COPLAND** (1900-1990) arranged a set of five traditional 19th-century *Old American Songs* for voice and piano. He wrote of "The Dodger" that it "was

sung by Mrs. Emma Dusenberry of Mena, Arkansas, who learned it in the 1880s. Supposedly used in the Cleveland-Blaine presidential campaign of 1884."

EDWARD MACDOWELL (1860-1908), born in New York and largely trained in Europe, was the first American composer whose music received wide international acclaim. His "The Sea," composed in 1893 to a poem by the American novelist and critic William Dean Howells (1837-1920), is a sweetheart's lament at the loss of her seafaring love.

HENRY THACKER BURLEIGH (1866-1949), born in Erie, Pennsylvania, won a scholarship to the new National Conservatory in New York City, where he became a student of Antonín Dvořák, who was deeply influenced by his performance of spirituals and other traditional American songs. Burleigh persevered amid controversy, and he established a career as a noted baritone, composer, and arranger of spirituals. In his poem "Ethiopia Saluting the Colors," Walt Whitman imagined a Union soldier in Sherman's march across the South encountering an aged African-American woman ("Ethiopian" was synonymous with "African" in mid-19th-century America) "with turban bound, yellow, red, and green" (the colors of the Ethiopian flag), saluting the passing regimental flags. Burleigh's song (1915) evokes the steady movement of the troops (it quotes from the well-known Civil War song "Marching Through

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Choreographed by Joshua Bergasse
Directed by Julianne Boyd

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Tuesday: 1:30pm
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There will also be public tours during Tanglewood on Parade (July 28) from 3pm–7pm.

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Georgia"), the questioning reaction of a soldier in an unfamiliar land, and the pathetic story of the old slave.

ARTHUR FARWELL (1872-1952) studied with Chadwick and MacDowell in Boston and with Humperdinck and Pfitzner in Germany. He devoted much of his career to collecting music from the Indian, Southwestern Spanish-American, cowboy, African-American, and Anglo-American folksong cultures, and advocating its use in music for concerts, theater, and community functions. Among his earliest compositions influenced by his ethnomusicological investigations were the eleven *American Indian Melodies* for piano, Opus 11 of 1900; eight years later he adapted Omaha texts for three of them (*Three Indian Songs,* Opus 32), including the majestic "Song of the Deathless Voice."


Amy Beach

AMY BEACH (1867-1944) was the most prominent female American composer of her day, one of the leading keyboard artists during the years around World War I, the first native woman composer to earn recognition abroad, the first woman musician to receive her entire professional training in this country, and the first to write a symphony. "Twilight" (1887) sets a crepuscular poem by her husband, the prominent Boston surgeon Henry Harris Aubrey Beach.

CHARLES NAGINSKI (1909-1940) was born in Cairo in 1909 and raised in Egypt, and came to the United States at age eighteen to study composition at Juilliard. His life and promising career were abruptly cut short when he accidentally drowned in August 1940 in a pool in Lenox, Massachusetts, while studying with Paul Hindemith at Tanglewood. Walt Whitman volunteered for much of the Civil War in the hospitals of Washington, D.C., and he was profoundly moved by the experience. Naginski's "Look Down, Fair Moon" (1940) sets a powerful verse from Whitman's *Drum Taps* in which piano and voice reflect as nearly stunned comrades upon the tragic essence of the poet's words.

"Letter to Mrs. Bixby" is from the song cycle *Letters of Lincoln* that American composer **MICHAEL DAUGHERTY** (b.1954) wrote on a commission from the Spokane Symphony in celebration of the 200th anniversary of Abraham Lincoln's birth; Eckart Preu conducted and Thomas Hampson was the soloist at the premiere on February 28, 2009. The letter, dated November 21, 1864, was written to Mrs. Lydia Bixby of Boston at a request to Lincoln from Massachusetts Governor John Albion Andrew—remembered for authorizing Col. Robert Gould Shaw's all-black 54th Massachusetts Volunteer Infantry, memorialized in St. Gaudens' bronze relief in Boston Common—when it was believed that Civil War hostilities had claimed the lives of five of the widow's sons. (It was later learned that three survived the war.)


Michael Daugherty

Songfest by **LEONARD BERNSTEIN** (1918-1990), written in 1976-77 to celebrate the American Bicentennial Year, was intended as a modern composer's view of three centuries of the country's history and artistic heritage as recorded in the words of thirteen poets. For the setting of Whitman's "To What You Said," Bernstein borrowed the music from his 1976 musical about the American Presidency, *1600 Pennsylvania Avenue.* Whitman's haunting verses about his homosexual secret were not published during his lifetime, and were discovered only shortly before Bernstein rendered them into music.

The life, philosophy, and music of **CHARLES IVES** (1874-1954) were fundamentally shaped by his iconoclastic father, but his mother, Molly Parmelee Ives, played a lesser role in her son's life. The daughter of a local Connecticut farm family, Molly had only limited education and no interest in music, and she seems to have busied herself almost exclusively with domestic concerns. She rates little more than a mention

in the biographies and Ives' own memos, but his affection for her is evident from "**Songs My Mother Taught Me**" (1895), a setting of Natalie Macfarran's English translation of the verse by Czech poet Adolf Heyduk that Antonín Dvořák had set in 1880.

Three further songs fill out the first Ives group—**CHILDHOOD**—on tonight's program. "**The Children's Hour**" (1901) sets three verses from the beloved poem by Henry Wadsworth Longfellow that he wrote in 1859 about his daughters—"grave Alice, and laughing Allegra, and Edith with the golden hair"—at Craigie House, his long-time residence in Cambridge, Massachusetts. Early in 1921, the Ives' beloved adopted daughter, Edith, then seven, suffered a severe infection that could have proven disabling or even fatal. She recovered, and that spring Harmony wrote a poem that George set as "**Two Little Flowers**," which celebrated Edith, healthy again, and her playmate, Susanna Minturn. Ives wrote the text and music for "**The Circus Band**" in 1894, just after he had arrived as an undergraduate at Yale, already primed to defy the traditional modes of form, harmony, and expression advocated by his composition teacher, Horatio Parker.



Charles Ives

YOUTH: The World War I song "**Tom Sails Away**" (1917), for which Ives wrote both text and music, expresses essential elements of his creative work: memory (though the song's fraternal Tom is fictional), longing for the purer world of childhood, sadness over the intrusion of powerful political forces into individual lives. A quotation at the song's crucial moment transforms George M. Cohan's popular "Over There" from march into lament. "**The Things Our Fathers Loved**" (subtitled "And the Greatest of These Was Liberty"), composed in 1917 to Ives's own poem, embeds fragments from several of his favorite tunes—"Dixie," "My Old Kentucky Home," "Nettleton," "The Battle Cry of Freedom," "The Sweet Bye and Bye"—into some of his most daring harmonic writing.

ADULTHOOD AND HEROES: Ives honored Ralph Waldo Emerson in the first movement of the *Concord* Sonata and made extensive sketches for a never-completed work that he thought might make an "Emerson Piano Concerto" or perhaps an orchestral overture, but his only song with a text by the great Transcendentalist is "**Duty**," which sets four exhortatory lines from the 1864 poem *Voluntaries.* Though **Walt Whitman** was among the preeminent literary figures of post-Civil War America, he had surprisingly little apparent impact on Ives's creativity, inspiring only a proposed orchestral overture that never got beyond the planning stage and a single, tiny, eponymous song from 1921 set to a fragment from *Song of Myself.*

Around 1920, Ives made a setting of an anonymous poem titled "**Charlie Rutlage**," taken from a book of *Cowboy Songs* edited by John A. Lomax, in an appropriately folksy idiom—or at least as folksy as Ives could get: the original accompaniment required the pianist to bang his fists on the keyboard at the climactic moment. American poet and educator Edwin Markham (1852-1940) wrote *Lincoln, the Man of the People* for a celebration of the sixteenth president's birthday in New York City in 1900. Ives set the text as a solo song in 1919 or 1920 (as "**From 'Lincoln, the Great Commoner'**") and prefaced it with his own poetic encomium to Lincoln: "*The storm and stress of life!/The curse of war and strife!/The harsh vindictiveness of men!/The cuts of sword and pen!/What needed to be borne—he bore!/What needed to be fought—he fought!/But in his soul, he stood them up as—naught!*" Ives composed "**In Flanders Fields**" just days after the United States entered World War I in April 1917, threading into it patriotic reminiscences of "Columbia, the Gem of the Ocean," "La Marseillaise," "The Battle Cry of Freedom," and "America." The text, a plea to be remembered from those who have fallen in battle, is by John McCrae, a medical

doctor with the Canadian Forces Artillery who wrote the poem in April 1915 while under heavy German fire following a ferocious battle at Ypres, Belgium, the region historically known as Flanders.

TRANSCENDENCE: Ives paid musical tribute to Henry David Thoreau in the meditative closing movement of his *Concord* Sonata, completed in 1912, and three years later he wove some of its themes into a song ("**Thoreau**") whose sung text he paraphrased from Thoreau and prefaced with a spoken introduction taken from *Walden*. Ives wrote his last original song, "**Sunrise**" for voice, violin, and piano, in 1926, eight years after a heart attack had left him too weak for much concentrated work. His text for the song recalled the promising mornings of his long-vanished childhood with his brother, Moss—"We felt then sub-consciously the fun was when the sunrise would...start to throw its colors & hope into our bedroom, we would lie a while & live the day to come"—but its music is unsettling and sorrowful, making much use of the drooping melodic intervals that have suggested grief for half a millennium.



Charles Ives

"**The Housatonic at Stockbridge**" (1921) is derived from the last movement of the orchestral suite *Three Places in New England*, whose inspiration Ives recalled: "[In 1913] Mrs. Ives and I walked in the meadows along the [Housatonic] River and heard the distant singing from the church across the river. The mists had not entirely left the river, and the colors, the running water, the banks and the trees were something that one would always remember." He incorporated into the music the hymn tune that he heard, Zeuner's "Missionary Chant."

RICHARD E. RODDA

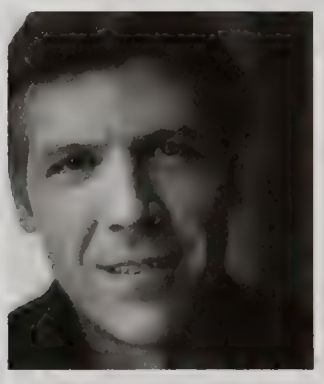
Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber series across the country. Program notes ©2009 Dr. Richard E. Rodda.

Steve Rosenthal

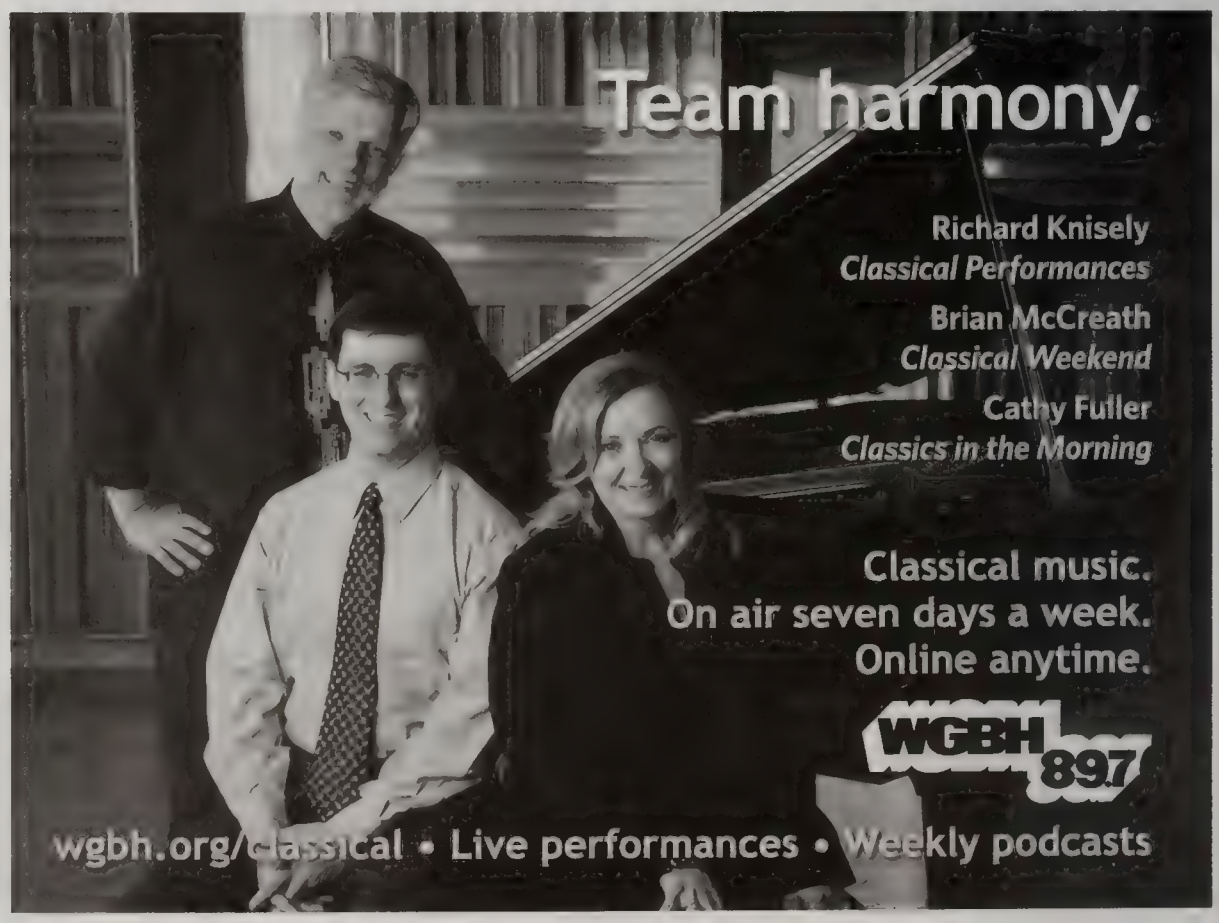


Guest Artists

Thomas Hampson



American baritone Thomas Hampson is among the world's most celebrated, sought-after singers performing on the stage today. His voice can be heard on nearly 200 recordings of Lieder, opera, oratorio, and works for voice and orchestra. As a leading advocate of the study of American song, he collaborates on song projects with academic and cultural partners through the Hampsong Foundation (www.hampsong.org), to promote the art of song in intercultural understanding. In 2008 the Librarian of Congress, Dr. James H. Billington, named Mr. Hampson the Special Advisor to the Study and Performance of Music in America. During the 2009-10 season he will continue his "Song of America" project in collaboration with the Library of Congress (www.loc.gov), performing recitals through the United States featuring American music. This summer will see the launch of his new American Song Archive, at www.songofamerica.net. Mr. Hampson's 2008-09 season began with performances on the gala opening nights of both the Metropolitan Opera, broadcast live in HD worldwide, and Carnegie Hall, broadcast nationally on PBS. Another highlight of his Met season was his participation in the gala evening marking the company's 125th anniversary. Orchestral performance highlights included Britten's *War Requiem* with Anthony Pappano at the Royal Albert Hall and a European tour with the UBS Verbier Orchestra to Milan, Madrid, Berlin, and Lucerne, as well as solo recital dates in the United States and Europe. Operatic highlights included his role debut at the Metropolitan Opera as Athanaël in Massenet's *Thaïs*, followed by Met performances of the title role in *Eugene Onegin*. In spring 2009 he made his role debut as Scarpia in *Tosca* at Zurich Opera. Next season, as the first artist-in-residence at the New York Philharmonic, Mr. Hampson will be fea-



tured on subscription concerts, in recital, and on tour with the orchestra in Europe during Alan Gilbert's inaugural season as music director. Raised in Spokane, Washington, Thomas Hampson studied with Sr. Marietta Coyle, Martial Singher, Horst Günter, and Elisabeth Schwarzkopf. His musical versatility has allowed him to be equally successful in opera, operetta, oratorio, and musical theater. His repertoire includes the title roles of *Don Giovanni, Il barbiere di Siviglia, Guillaume Tell, Macbeth, Simon Boccanegra, Eugene Onegin,* Ambroise Thomas's *Hamlet,* Massenet's *Werther* (in the baritone version), Busoni's *Doktor Faust,* Szymanowski's *King Roger,* Britten's *Billy Budd,* and Hans Werner Henze's *Der Prinz von Homburg;* he sang the world premiere of Friedrich Cerha's *Der Riese vom Steinfeld.* In addition, he has sung the Count in *Le nozze di Figaro,* Giorgio Germont, Renato, the Marquis of Posa, Wolfram, Amfortas, Mandryka, and Oreste in Gluck's *Iphigénie en Tauride.* In these and other roles he appears at the world's major opera houses while being particularly associated with the Zurich Opera, Metropolitan Opera, San Francisco Opera, Opéra National de Paris, the Royal Opera House–Covent Garden, and the Vienna State Opera. His numerous recordings include most of his opera roles and cover a broad stylistic range; most have won distinguished prizes. In addition to his performance activity, Mr. Hampson is a committed teacher, a serious golfer who is regularly ranked in *Golf Digest,* and a technologist who recently launched his own digital-only record label. For more information, please visit www.thomashampson.com.

Craig Rutenberg



Recognized as one of the most distinguished accompanists on the stage today, pianist Craig Rutenberg has collaborated with many of the world's greatest vocalists. Having studied piano and interpretation with John Wustman, Geoffrey Parsons, Pierre Bernac, and Miriam Solovieff, Mr. Rutenberg has appeared in recital with Denyce Graves, Sumi Jo, Harolyn Blackwell, Susanne Mentzer, Frederica von Stade, Angelika Kirchschlager, and Dawn Upshaw. He appears frequently with Thomas Hampson, with whom he performed at the White House during the Clinton administration. Mr. Rutenberg records for Deutsche Grammophon, EMI/Angel, BMG/RCA, and Koch International. He has appeared repeatedly in concert on national and international television and radio, including numerous PBS specials. Currently a visiting professor at the Royal College of Music in London and guest coach at Operahögskolan in Stockholm, Sweden, Mr. Rutenberg is also Head of Music Administration at the Metropolitan Opera. He regularly coaches and gives master classes at the Chicago Lyric Opera Center for American Artists, the Pittsburgh Opera Center, Chicago Opera Theatre, and Vancouver Opera, as well as in the training programs at Washington Opera and the Royal Opera House, Covent Garden. Craig Rutenberg has also worked for the Opéra Studio de Paris, Glyndebourne Festival Opera, San Francisco Opera, Houston Grand Opera, Santa Fe Opera, and Glimmerglass Opera. As solo pianist, he is recording the complete piano portraits and etudes of Virgil Thomson.

2009 Tanglewood

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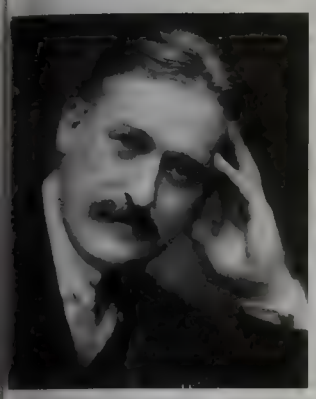
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PHILIPPE GAUBERT	Sonata No. 3 Allegretto Intermède pastoral: Très modéré Final: Joyeux, Allegretto
CLAUDE DEBUSSY	"En Bateau" from "Petite Suite" "Clair de lune" from "Suite Bergamasque"
PHILIPPE GAUBERT	Nocturne and Allegro Scherzando
CÉCILE CHAMINADE	Concertino for Flute and Piano, Opus 107

{ I n t e r m i s s i o n }

FRANZ & KARL DOPPLER	"Rigoletto-Fantasy" for Two Flutes, Opus 38 with LADY JEANNE GALWAY
GIULIO BRICCIALDI	"The Carnival of Venice," Opus 77
FRANCESCO MORLACCHI	"The Swiss Shepherd"
ANTONIO BAZZINI	"Dance of the Goblins," Opus 25
CLAUDE-PAUL TAFFANEL	Grand Fantasy on themes from "Mignon"



Philippe Gaubert (1879-1941), a student of Paul Taffenel, the founder of the great French school of woodwind playing (and one of whose works concludes this program), composed three flute sonatas. As a student, Gaubert won the Paris Conservatory's first prize; later, he became its flute professor. He was also a distinguished composer of operas, oratorios, ballets, symphonic works, and chamber music, and made his mark as a conductor of the two most important performing organizations of his time and place, the Conservatory Concert-Society Orchestra of the Paris Opera. In the 1920s, Gaubert restored the works of such composers as Bach, Mozart, Gluck, and Handel, to the flute repertoire; for most of the previous century, they had been neglected in favor of the sentimental and virtuosic effusions of composers now forgotten. His own strongest influence was Fauré, but he also incorporated the innovations of Debussy and Ravel in some of his flute pieces.

Gaubert is represented by two pieces on tonight's program. The rather outgoing Sonata No. 3—the most dramatic of his sonatas for the instrument—was composed in 1933 and dedicated to Jean Boulze, then principal flutist of the Paris Opera orchestra and the Concerts Lamoureux. The *Nocturne and Allegro scherzando,* composed in 1906, is highly typical of what Conservatory composers wrote for their students around the turn of the twentieth century. Gaubert's work was consciously conservative, and his primary motive for this composition was to showcase the technical and lyrical competence of its performers, many of whom were his students.



Claude Debussy (1862-1918), the great Impressionist, made significant contributions to piano literature. Although most of his music is for solo piano, the *Petite Suite* was an exception. Completed in 1889, it was premiered in a version for piano four-hands. In the arrangement for flute, Debussy's treatment of his innovative materials, in which the themes are often interrelated, shines forth. Debussy gave an intimacy to this work, a vehicle of imagination in which he seemed to conjure the sound of flute tones even in the piano version, creating a shimmering and cool surface. The character of the music is light and agreeable. Mr. Galway tonight plays the suggestively titled first movement, "En bateau" ("In a boat"), as well as his arrangement of the well-known "Clair de lune" from the *Suite Bergamasque,* dating in its original piano version from 1905.

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10:10-10:30 am
Break

10:30-11:40 am
SHAWN ACHOR, *Harvard*
Ozawa Hall

11:40-12:00 pm
Break

12:00-1:10 pm
THOMAS KELLY, *Harvard*
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Cécile Chaminade (1857-1944) is best remembered for a pleasing piece that represents neither her highest aspiration nor her greatest accomplishment. Feminist projects interested her greatly, and among her major works is a big "lyric symphony" for chorus and orchestra entitled *Les Amazones.* In 1902, Chaminade received one of the minor official honors that French composers enjoyed: she was asked to write a test piece for the annual competition at the Paris Conservatory, and she responded with her Opus 107 Concertino. It consists of a single fluently written and charming, melodic movement whose extremely difficult solo part is designed to challenge not only final-year Conservatory students but to test the abilities of the most experienced of flutists as well.

Franz Doppler (1821-1883) was the most distinguished member in a family of Polish-Hungarian musicians. He composed many ethnically inspired compositions, including operas, orchestral and chamber works, and piano music. He moved to Vienna in 1858, as principal flutist of the court opera orchestra and conductor of the opera ballet; in 1865 he became professor of flute at the Vienna Conservatory. In its early years, the career of Karl Doppler (1825-1900) paralleled his brother's and the two toured together; they also collaborated on several compositions and arrangements. Karl, too, performed in Pest's German Theater and the Hungarian National Theater, where he also conducted. From 1865 to 1898, Karl served as Kapellmeister at the Stuttgart court.

Written collaboratively by the brothers, their rarely heard *Rigoletto Fantasy* incorporates many recognizable melodies from Verdi's opera. The Dopplers gave these melodies new artistic content with their elaborate and virtuosic fantasy on the themes. The work is not just a medley of melodies with a lot of extra notes added to keep the instruments busy, but rather an original, dazzling composition on the most well-known subjects from Verdi's melodious opera.

Giulio Briccialdi (1818-1881) initially played flute in a theater orchestra in Rome, becoming a member of the Accademia di S. Cecilia at fifteen; at nineteen, he began teaching the King of Naples' brother. He concertized throughout Europe and in America and lived in London, where he worked on the construction of a flute with a special B-flat thumb key, a device still in use today. Ultimately flute professor at the Florence Institute of Music, he founded a workshop for flutes made to his own patent. His sole opera, *Leonora de Medici,* did not succeed, but his flute works were popular. James Galway created this charming, elegant highly virtuosic arrangement of Briccialdi's *Carnival of Venice.*

The Italian opera composer/conductor **Pietro Francesco Morlacchi** (1784-1841) was Kapellmeister of the Italian Opera in Dresden, where he participated in an intense rivalry with Carl Maria von Weber. Morlacchi's *The Swiss Shepherd* is a lyrical and pastoral theme-and-variations that alternates between minor and major tonalities. The showpiece features challenging double- and triple-tonguing, added cadenzas, and arppegiated runs, with a furious coda at the end.

A famous Italian concert violinist and composer, **Antonio Joseph Bazzini** (1818-1897) is mostly known for his chamber music, although he also composed religious music, dramatic cantatas, sacred works, overtures, and symphonic poems. While in Germany, Bazzini performed with Mendelssohn's Gewandhaus Orchestra, reputedly giving one of the first private performances of Mendelssohn's Violin Concerto. Along with Verdi, Bazzini had an important role in establishing standard concert pitch. He

taught at the Milan Conservatory and became its director in 1882; among his pupils there were Mascagni and Puccini. His well-known virtuoso character piece *La Ronde des lutins* ("Dance of the goblins"), one of his early violin works, and a typical 19th-century salon piece at its most engaging, was especially designed to show off technical prowess. A wild evocation of devilishly dancing goblins, it begins with a manic staccato theme. A great romantic miniature, this transcription has a compact, charmingly mischievous rondo pattern.



Paul Taffanel (1844-1908) is reputed to have been the greatest flutist of the nineteenth century. At fifteen, he entered the Paris Conservatory, graduating that same year, having won the first prize. By eighteen he had become the principal flutist of the Opéra Comique and, soon after that, of the Opéra itself, a position he held from 1864 to 1900. In 1879, he formed the Société des Quintettes pour Instruments à Vent (Quintet Society for Woodwinds), a group responsible for reviving the woodwind quintet and for commissioning many works for wind quintets. In 1893 he became professor of flute at the Paris Conservatory.

Taffanel created one of the most used flute method books, one that today's flutists still study. Together with Gaubert, he created the *Méthode complète de flûte,* notable for its concepts of varied tone color; this was the first conservatory flute text to be concerned with style and orchestral excerpts. He also found some time to compose in a variety of forms and styles and wrote many original flute works in the impressionistic manner of Debussy and Ravel, though in a more bravura style. The virtuosic *Grand Fantasy on Themes from "Mignon"* is an extrapolation based on subjects from Thomas's popular opera *Mignon.*

SUSAN HALPERN

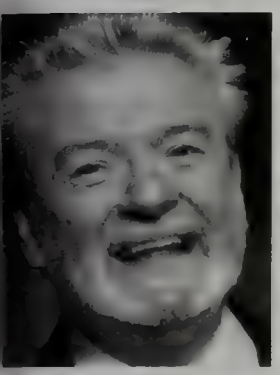
Susan Halpern has been writing program notes for more than a decade, for such venues as Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country. Program notes ©2009 Susan Halpern.



Stu Rosner

Guest Artists

Sir James Galway



Sir James Galway, "The man with the golden flute"—a living legend, and the most influential flutist of our time—is celebrating his 70th birthday. To mark this occasion, Sony BMG will be releasing a special celebratory CD—"James Galway Celebrates 70: A collection of personal favorites"—in his honor. Among the nineteen tracks, especially chosen by Sir James, are collaborations with friends he has worked with over the years: Cleo Laine, Henry Mancini, Phillip Moll, Sir Neville Marriner, Martha Argerich, The Chieftans, and Lady Jeanne Galway, to name a few. Mr. Galway's artistic engagement across musical boundaries has been a hallmark of his music-making ever since he embarked upon his solo career in 1975. He has inspired countless flutists and music lovers throughout the world. Coinciding with his 70th birthday, and in keeping with his devotion to teaching, he has been collaborating with Conn-Selmer, Inc., in the development and production of a new, high quality student flute, complete with decorative rings, engraving, and even a jewel in the head joint crown. Aptly called "The Galway Spirit," it will be available through Conn-Selmer dealers worldwide beginning in September 2009. Nagahara flute makers of Boston also celebrates with the launch of a unique and special 20-carat gold flute in honor of Sir James' 70th, also available September 2009. John Wiley & Sons, Inc., in conjunction with Lincoln Center for the Performing Arts, is pleased to announce the publication of a new memoir from Sir James, *The Man with The Golden Flute: Sir James, a Celtic Minstrel*, to be published in October 2009. A new Hardy Classic DVD with I Solisti Veneti, conducted by Claudio Scimone, sees Sir James performing the Vivaldi concerti alongside his wife, Lady Jeanne Galway, in the Palazzo Ducale in Venice, Italy. In addition, the music world salutes Sir James with a series of international tours and gala concerts, beginning this summer in the U.S. at Tanglewood with the Boston Symphony, Leonard Slatkin, and friends, on Saturday night, August 1; and at the Ravinia Festival with James Conlon, the Chicago Symphony, Lady Jeanne Galway, and a special performance with two-time Grammy-nominated Cuban music group Tempo Libre. The National Flute Association recognizes Sir James with their Lifetime Achievement Award and a weekend full of festivities in New York City, featuring the world's largest flute event. He returns later in the season to perform with the Madison Chamber Orchestra and the Boston, Detroit, and Dallas symphonies. The September festivities include a return to his hometown of Belfast, performing live on the BBC Proms in the Park with the Ulster Orchestra, The Chieftans, Lady Jeanne Galway, and young flutists. Other international concerts include tours of Switzerland, France, Germany, England, Ireland, and Italy, where Sir James will be honored with a special anniversary concert at La Scala, as well as celebrations in Asia, including performances in Japan and Singapore. Belfast-born, Sir James went on to study in London and Paris before embarking on his orchestral career in such prestigious orchestras as those of Sadler's Wells and the Royal Opera–Covent Garden, the BBC, Royal Philharmonic, and London symphonies, and then taking up the coveted position of solo flutist with the Berlin Philharmonic under Herbert von Karajan. Since 1975, when he launched his solo career, he has continuously performed with the world's leading orchestras and conductors, participated in chamber music engagements and popular music concerts, given master classes, commissioned new works for the flute, and published articles, books, and flute studies. In addition to performances of the standard classical repertoire, particularly Bach, Vivaldi, and Mozart, he has performed new works commissioned by him and for him by composers such as Amram, Bolcom, Corigliano, Heath, Lieberman, and Maazel. He has played for dignitaries and heads of state worldwide, and has shared the stage with an amazing array of entertainers

including Stevie Wonder, Henry Mancini, John Denver, Elton John, The Chieftains, Ray Charles, Joni Mitchell, Jessye Norman, Cleo Laine, and Andrea Bocelli. He performed with Pink Floyd in their memorable concert at the Berlin Wall, was part of the Nobel Peace concert in Norway, and performed at the G Seven summit hosted by Queen Elizabeth II in Buckingham Palace. Both Sir James and Lady Galway direct their International Flute School in Weggis, Switzerland, each summer, giving them the opportunity to nurture students of all levels on a personal basis. His website www.jamesgalway.com is devoted to students, educators, and flute lovers worldwide. Sir James devotes much of his free time supporting charitable organizations such as SOS, FARA, Future Talent, Swiss Artistic Foundation, The Caron Keating Foundation, and UNICEF, with which he holds the title of special representative. Through his extensive touring, over 30 million albums sold, and frequent international television appearances, the much-honored Sir James has endeared himself to millions worldwide as a performer, instructor, humanitarian, and tireless promoter of the arts.

Lady Jeanne Galway



One of the leading female flute soloists of the decade, Lady Jeanne Galway brings to the audience her unique style and elegance. Her touring schedule takes her to many of the major cities in the U.S., to perform as soloist with orchestras such as Chicago, Philadelphia, Pittsburgh, Seattle, Denver ,and the National Symphony. Internationally she has appeared in the cultural capitals of the world, including London, New York, Milan, Rome, Vienna, Salzburg, Zurich, Dublin, Belfast, Tokyo, Beijing and Singapore. She appears regularly as the premier flute-duo partner with her husband Sir James Galway. The upcoming season sees Lady Galway joining her husband for the series of international tours and music galas celebrating his 70th birthday. At the National Flute Association, where her husband will be recipient of the Lifetime Achievement Award, she will not only perform, but also give her own master class and join her husband for the world's largest flute performance. In addition to her highly successful career as a soloist, Lady Galway is also an accomplished chamber musician, touring regularly with her trio Zephyr (pianist Jonathan Feldman and cellist Darrett Adkins). In addition to their performances, they share their expertise as a group with the chamber musicians of tomorrow. The group's first recording, "Zephyr–Winds of Romance," includes works by Haydn, Martinů, and Weber. This year Zephyr presents a varied program of works by Françaix, Debussy, Damase, Gaubert, and Liebermann; the latter work was



Thursdays, July 9–August 20

Talks & Walks is a series of informal conversations presented by guest artists and members of the BSO family, moderated by Benjamin Schwartz, BSO assistant artistic administrator. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussions. Beverages and dessert will be available for purchase.

413-637-5393

Tent Club opens at noon.

Talk begins at 1pm. Guided walk begins at 1:45pm, led by Boston Symphony Association of Volunteers Tour Guides

Admission

For Friends/Business Partners:
full series: $60; individual tickets: $10

For non-members:
full series: $80; individual tickets: $15

commissioned for the group by Sir James. Lady Galway also continues to collaborate in recital with Phillip Moll and a varied array of ensembles. Her versatile concert engagements include performances in the presence of the Empress of Japan, HRH The Earl and Countess of Wessex, TRH The Duke and Duchess of Kent, the Queen of Norway, the Queen of Spain, and most recently, while on tour in Israel, a private performance for President Shimon Peres. Actively pursuing her love of teaching, she dedicates much of her time to working with the younger generation through her articles, master classes, and recordings. Lady Galway is co-founder of the Galway Junior Network, an interactive website aimed towards the younger, less advanced flutist, offering tips and advice on flute playing, performing, and career management. Both Sir James and Lady Galway direct their International Flute School in Weggis, Switzerland each summer, allowing them the opportunity to nurture students of all levels. Lady Galway serves as a patron to the charity Future Talent headed by the Duchess of Kent. Her concert engagements are often for fundraising events for UNICEF, SOS, FARA, and Marie Curie Cancer Care. She has recorded to critical acclaim for RCA Victor, BMG Classics, and Deutsche Grammophon. *Irish America Magazine* awarded Sir James and Lady Jeanne Galway the "2008 Spirit of Ireland" award in recognition for their roles as musical ambassadors. A native of New York and graduate of the New York City's Mannes College of Music, Lady Galway lives with her husband, Sir James Galway, in Switzerland. She is currently performing on a new 18-carat gold Nagahara flute.

Phillip Moll



Born in Chicago, Phillip Moll has lived in Berlin since 1970. After receiving degrees in English from Harvard University and in music from the University of Texas, and following a year at the Hochschule für Musik in Munich on a DAAD grant, he was employed as a répétiteur by the German Opera in Berlin until 1978. Since then he has been active as an accompanist and ensemble pianist, collaborating with such diverse artists as Kathleen Battle, Håkan Hagegård, Jessye Norman, Kurt Moll, Sir James Galway, Lady Jeanne Galway, Kyung Wha Chung, Anne-Sophie Mutter, Akiko Suwanai, and Kolya Blacher. He has performed and recorded with numerous Berlin ensembles, including the Berlin Philharmonic Orchestra, German Symphony Orchestra, RIAS Chamber Choir, and Berlin Radio Choir. For many years he has performed throughout Europe, North America, and the Far East, and has appeared as harpsichord soloist with the Berlin Philharmonic, English Chamber Orchestra, Orchestra of Saint John's Smith Square, and Philharmonic Kammermusik Kollegium Berlin. Mr. Moll has taught privately and in master classes and has been on the faculty of the Steans Institute at Ravinia, near Chicago. He currently holds a professorship for song interpretation at Leipzig's Hochschule für Musik und Theater. Among the more recent of the many recordings on which he performs are piano trios of Dvořák and Suk with the Berlin Philharmonic Piano Trio; duets for two baritones, with the brothers Paul-Armin and Peter Edelmann; gypsy songs with mezzo-soprano Renée Morloc; Rossini's *Petite messe solennelle* with the RIAS Chamber Choir; opera fantasies with the wind soloists of La Scala; Schubert sonatas with violinist Andrea Duka Löwenstein; Bartók compositions for violin and piano, also with Ms. Löwenstein; and a program of shorter pieces for young people with flutist Sir James Galway. Philip Moll has accompanied Sir James Galway since 1975.

2009 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 5, 8pm
Thursday, August 6, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP with
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MARK MORRIS DANCE GROUP

CRAIG BIESECKER • SAMUEL BLACK • JOE BOWIE • ELISA CLARK • AMBER DARRAGH^ • RITA DONAHUE • DOMINGO ESTRADA, JR.* • LAUREN GRANT • JOHN HEGINBOTHAM • DAVID LEVENTHAL • LAUREL LYNCH • BRADON McDONALD • DALLAS McMURRAY • MAILE OKAMURA • NOAH VINSON • JENN WEDDEL • JULIE WORDEN • MICHELLE YARD

*Apprentice
^On Leave

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

featuring
EMANUEL AX • COLIN JACOBSEN • YO-YO MA

and TMC Fellows
INGRID KELLER • LAUREN MOORE

MetLife Foundation is the Mark Morris Dance Group's Official Tour Sponsor.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, The PARC Foundation, Meyer Sound/Helen and John Meyer, and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from New York City Department of Cultural Affairs; New York State Council on the Arts, a State Agency; and National Endowment for the Arts Dance Program.

A LAKE

Music: Franz Joseph Haydn—Horn Concerto No. 2 in D
Costume Design: Martin Pakledinaz
Lighting Design: James F. Ingalls
Premiere: July 30, 1991—White Oak Dance Project, Filene Center, Wolf Trap Farm Park, Vienna, VA

CRAIG BIESECKER, SAMUEL BLACK, ELISA CLARK, LAUREN GRANT
DAVID LEVENTHAL, LAUREL LYNCH, DALLAS McMURRAY, MAILE OKAMURA
NOAH VINSON, JENN WEDDEL

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:
LAUREN MOORE, horn
GERGELY MADARAS, conductor

Violins: Sophie Alscher, Akiko Hosoi, Kathryn Kilian, Te-Chiang Liu, Joseph Maile, Rochelle Nguyen, Simeon Simeonov, Emma Sutton, Kaoru Suzuki
Violas: Sarah Bass, Derek Mosloff, Marissa Winship
Cellos: Michael Dahlberg, Yonah Etzion
Bass: Shawn Conley
Harpsichord: Tomoko Nakayama

PAUSE

VISITATION

(world premiere; commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra and Lincoln Center for the Performing Arts)

Music: Beethoven—Sonata No. 4 in C for cello and piano, Opus 102, No. 1
Costume Design: Elizabeth Kurtzman
Lighting Design: Nicole Pearce

CRAIG BIESECKER, JOE BOWIE, RITA DONAHUE, JOHN HEGINBOTHAM, DALLAS McMURRAY, MAILE OKAMURA, NOAH VINSON, JENN WEDDEL, JULIE WORDEN, MICHELLE YARD

YO-YO MA, cello
EMANUEL AX, piano

{ I n t e r m i s s i o n }

Bank of America is proud to sponsor the 2009 Tanglewood season.

Steinway and Sons Pianos, selected exclusively for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

CANDLEFLOWERDANCE

Music: Igor Stravinsky—Serenade in A
Costume Design: Katherine M. Patterson
Lighting Design: Nicole Pearce
Premiere: September 22, 2005—Zellerbach Hall, Cal Performances, Berkeley, CA

CRAIG BIESECKER, RITA DONAHUE, LAUREN GRANT,
JOHN HEGINBOTHAM, BRADON McDONALD, JULIE WORDEN

INGRID KELLER, piano (TMC Fellow)

For Susan Sontag
Commissioned in part by Cal Performances, Berkeley
Music by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

PAUSE

EMPIRE GARDEN

(world premiere; commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra and Lincoln Center for the Performing Arts)

Music: Charles Ives—Trio for Violin, Cello, and Piano
Costume Design: Elizabeth Kurtzman
Lighting Design: Nicole Pearce

CRAIG BIESECKER, SAMUEL BLACK, JOE BOWIE, ELISA CLARK, RITA DONAHUE,
DOMINGO ESTRADA JR., LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
LAUREL LYNCH, BRADON McDONALD, DALLAS McMURRAY, MAILE OKAMURA,
JULIE WORDEN, MICHELLE YARD

COLIN JACOBSEN, violin
YO-YO MA, cello
EMANUEL AX, piano

Music by arrangement with Peer International Corporation, publisher and copyright owner



Walter H. Scott

Guest Artists

MARK MORRIS



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created more than 120 works for the company. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received nine honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration.* Mark Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007 he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

MARK MORRIS DANCE GROUP

The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series "Dance in America." In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. Based in Brooklyn, NY, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in New York City; Boston; Fairfax, VA; Seattle, WA; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern*

(2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and with English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas, The Hard Nut,* and two documentaries for the UK's *South Bank Show.* In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, housing rehearsal space for the dance community and outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

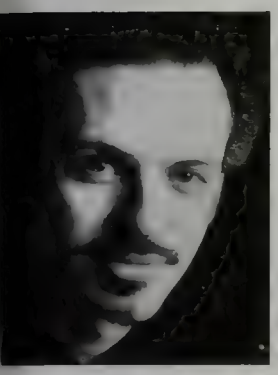
EMANUEL AX



Emanuel Ax is renowned not only for his poetic temperament and unsurpassed virtuosity, but also for the exceptional breadth of his performing activity. Each season includes appearances with major symphony orchestras worldwide, recitals in the most celebrated concert halls, chamber music collaborations, the commissioning and performance of new music, and additions to his acclaimed discography on Sony BMG Masterworks. Born in Poland, Emanuel Ax moved to Canada with his family when he was a young boy, later settling in New York City. Studying at the Juilliard School and Columbia University, Mr. Ax captured public attention in 1974 when he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. Soon afterwards, he won the Michael Award of Young Concert Artists and the coveted Avery Fisher Prize. He made his Sony Classical debut with a collection of Chopin scherzos and mazurkas. Mr. Ax's third volume in the recording cycle of Haydn piano sonatas received a Grammy Award in February 2004; the previous recording in the cycle also won a Grammy. Other recent releases include two discs of two-piano programs (with Yefim Bronfman) and period-instrument performances of Chopin's complete works for piano and orchestra. For more information, visit www.EmanuelAx.com.

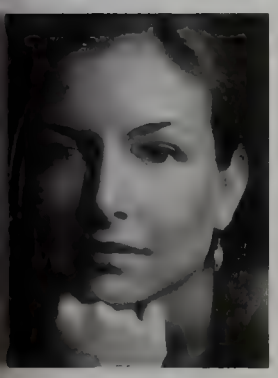


COLIN JACOBSEN



Violinist Colin Jacobsen, a 2003 Avery Fisher Career Grant recipient, first played to critical acclaim at the age of fourteen, collaborating with Kurt Masur and the New York Philharmonic in a performance hailed by the *New York Times.* He recently returned to perform with the New York Philharmonic in Brahms's Double concerto with Yo-Yo Ma, David Zinman conducting. Mr. Jacobsen enjoys a diverse musical life performing as a guest soloist with orchestras worldwide and as chamber musician with a number of groups including the Silk Road Ensemble, Brooklyn Rider, and the Metropolitan Museum Artists in Concert. Along with his brother Eric (a cellist and conductor), he founded The Knights, a groundbreaking indie-orchestra that recently opened the Dresden Musikfestpiele with Dawn Upshaw as guest soloist. As a composer/arrranger, he has written two pieces for Brooklyn Rider's album in collaboration with Persian kemanche player Kayhan Kalhor (recently released on Harmonia Mundi's World Village label) and also helped create pieces for the Silk Road Ensemble. His string quartet, Brooklesca, composed for Brooklyn Rider and recorded on the album "Passport," has been heard nationwide on American Public Media's "Performance Today" and called a "driving, gypsy-inflected tour de force" by host Fred Child, who also selected the album as one of the year's top ten classical recordings.

INGRID KELLER



A native of Boston, pianist Ingrid Keller began her musical studies at the early age of three. Her love of classical music was cultivated by her mother's Viennese background and her frequent travels to Europe. She received her bachelor of music degree, *magna cum laude,* from Northwestern University. While there, she was nominated by the faculty as one of their most outstanding pianists to participate in the 2002 Thaivu-Isaac Competition, which she won. Ms. Keller earned a master of music degree and a performer diploma, both with high distinction, at Indiana University under the tutelage of Menahem Pressler. She received first place in the MTNA Piano Division in 2004 and is currently an active soloist and collaborative recitalist while she pursues her doctorate of music degree at IU. In January 2009 she became the coach/accompanist for Indianapolis Opera's Young Artist Program. She is a Tanglewood Music Center Fellow this summer, as recipient of the Nat Cole Memorial Fellowship/Paul Buttenwieser Fellowship.

YO-YO MA



The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over 75 albums, including sixteen Grammy Award-winners. One of Mr. Ma's goals is the investigation of music as a means of communication and as a vehicle for the migration of ideas; in 1998 he established the Silk Road Project to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes. Mr. Ma was born in Paris to Chinese parents who later moved the family to New York. He began studying cello at four, attended the Juilliard School, and in 1976 graduated from Harvard University. He has received numerous awards, including the 1978 Avery Fisher Prize, the 1999 Glenn Gould Prize, the 2001 National Medal of Arts, the 2006 Sonning Prize, the 2006 Dan David Prize, and the 2008 World Economic Forum's Crystal Award. In 2006 he was designated a United Nations Messenger of Peace by then Secretary-General Kofi Annan; in 2007, Secretary-General Ban Ki-moon extended his appoint-

ment. In January 2009, at the invitation of President-Elect Barack Obama, Mr. Ma played in the quartet performance of John Williams's *Air and Simple Gifts* at the 56th Inaugural Ceremony.

For a biography of **Gergely Madaras**, see page 11.

LAUREN MOORE



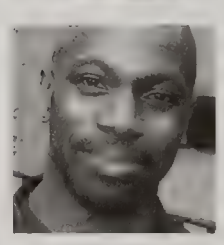
A native of Texas, Lauren Moore has been playing French horn since age eleven. She currently holds the position of third/associate principal horn in the Canton Symphony Orchestra and the position of third horn in the Opera Cleveland Orchestra. Ms. Moore a bachelor of music degree in horn performance from the Conservatory of Music at Baldwin Wallace College and a master of music degree in horn performance from the Cleveland Institute of Music. Major teachers include Richard King, Richard Solis, David Brockett, and Haley Hoops. Lauren can be seen performing with various orchestras in the Cleveland area, such as the Cleveland Orchestra and the Cleveland Pops Orchestra. She is also an active chamber musician and performs in brass and woodwind quintets, as well as brass trios and large chamber ensembles. In April 2009 she played with Paul Schaffer and the CBS orchestra for the Rock and Roll Hall of Fame Induction Ceremony. Lauren spends her summers attending music festivals such as the Aspen Music Festival and School in 2005, where she was a scholarship recipient, and studied with Eli Epstein, Jerome Ashby, and Jennifer Montone. In 2007 she attended the Blossom Music Festival, where she studied with Richard King and Michael Mayhew. She was a Tanglewood Music Center Fellow in 2008 and returns this year as recipient of the Evelyn S. Nef Fellowship.



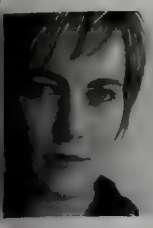
CRAIG BIESECKER, from Waynesboro, PA, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.



SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005 and became a company member in 2007.



JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University, where he graduated with honors in English and American Literature. In New York he has performed in works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



ELISA CLARK received her early training from the Maryland Youth Ballet, and her B.F.A. from the Juilliard School, under the direction of Benjamin Harkarvy. She danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, and Battleworks Dance Company before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008-2009 Princess Grace Modern Dance Honorarium Award Winner.



AMBER DARRAGH is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.



RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



DOMINGO ESTRADA, JR., a native of Victoria, TX, has recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODY*art* Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group during this season's *The Hard Nut* at Cal Performances, Berkeley.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. Appearing in over forty of Mark Morris's works, she performs leading roles in *The Hard Nut* and *Mozart Dances.* Ms. Grant has been featured in *Time Out New York, Dance Magazine,* the book *Meet the Dancers,* and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally. She is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, AK. He is a graduate of the Juilliard School (BFA '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



DAVID LEVENTHAL has danced with MMDG since 1997. He performs principal roles in *The Hard Nut; L'Allegro, il Penseroso ed il Moderato;* and *Romeo and Juliet, on Motifs of Shakespeare.* He is a faculty member of the Mark Morris Dance Center in Brooklyn, and teaches technique and repertory at schools and universities. He is one of the founding teachers of MMDG's *Dance for Parkinson's* program, and leads classes around the world for people with PD. Raised in Newton, MA, he received his early training from Boston Ballet School, and graduated from Brown University with honors in English Literature. He is married to fellow dancer Lauren Grant.

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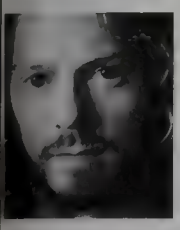
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LAUREL LYNCH began her dance training in Petaluma, CA. After a few too many *Nutcracker*s she moved to New York to attend the Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined MMDG in 2000.

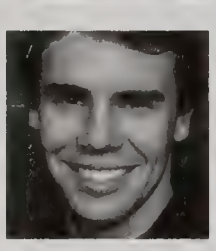


DALLAS McMURRAY, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas performed with MMDG as an apprentice in 2006 and became a company member in 2007.





MAILE OKAMURA is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona in 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.



NOAH VINSON received his B.A. in Dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.



JENN WEDDEL grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a B.F.A. from Southern Methodist University and also studied at the Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theatre, and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Jenn performed with MMDG as an apprentice in 2006 and became a company member in 2007.



JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.



MICHELLE YARD was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts.Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997.

For more information contact:
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Fax: (718) 624-8900
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www.mmdg.org

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Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, commitment, and incalculable contribution to the work.

Additional funding has been received from the Altman Foundation; The Capezio/Ballet Makers Dance Foundation; The Harry S. Black and Allon Fuller Fund; The Susan Buck Family Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The New York Community Trust; The Princess Grace Foundation/USA; USArtists International; and the Friends of the Mark Morris Dance Group.

2009 Tanglewood

SEIJI OZAWA HALL

Wednesday, August 12, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Haldan Martinson, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Elizabeth Rowe, flute
John Ferrillo, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon

with BSO member **Robert Sheena**, English horn

ANDRÉ PREVIN, piano

VILLA-LOBOS — **Quinteto em forma de chôros, for wind quintet**

Ms. ROWE; Messrs. FERRILLO, SHEENA, HUDGINS, and SVOBODA

PERLE — **Monody II for solo double bass (1964)**
(performed in memory of the composer)

Mr. BARKER

PREVIN — **Trio for Oboe, Bassoon, and Piano**

Lively
Slow
Jaunty

Messrs. FERRILLO, SVOBODA, and PREVIN

{ I n t e r m i s s i o n }

BRAHMS — **Quintet in F minor for piano and strings, Opus 34**

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Rondo sostenuto—Allegro non troppo—
Presto, non troppo

Messrs. PREVIN, LOWE, MARTINSON, ANSELL, and ESKIN

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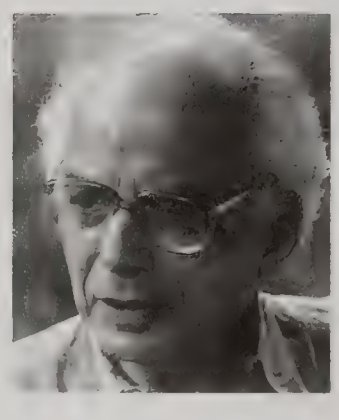
Brazilian-born **Heitor Villa-Lobos** (1887-1959) was given cello lessons by his father. Later he attained a rare mastery of the guitar; but as a composer he was almost entirely self-taught. As a young man intended for the medical profession, he preferred to spend his days in the bohemian life of the street musician, developing the ability to improvise guitar accompaniments to the capricious modulations of the popular Brazilian instrumental music known as the "*chôros.*" Between the ages of eighteen and twenty-five, he traveled extensively throughout the country studying the various types of Brazilian popular music and noting its characteristic features. At first his music was scorned in his own land for its novelty, but in the 1920s it was taken up enthusiastically in Paris, where he attracted wide interest in many circles of the avant-garde. Throughout his long life he continued to pour forth an unending stream of new works, almost all of them marked by a freshness of melodic line (often marked by Brazilian popular styles), rhythmic vitality, and imaginative instrumental color.

Villa-Lobos's works are voluminous and wide-ranging. By far his best-known pieces are some of the series of nine *Bachianas brasileiras*, in which he sought a consciously nationalistic style, one that would demonstrate his conviction that Brazilian folk music had, at heart, a fundamental affinity for the style of J.S. Bach, to whose music he was deeply attached. These he composed between 1930 and 1945, when he was deeply involved in music education for the masses in his native Brazil. In the decade of the 1920s, though, when he was mostly centered in Paris, with frequent return visits to Brazil, he began to write his first really characteristic compositions, including fourteen chamber works for various instrumental combinations that captured the elements of the *chôros*—exotic music in France. (Even so, by the time he arrived in Paris, he had already composed five symphonies, a violin concerto, an opera, and a ballet, as well as a whole series of orchestral tone poems and four string quartets!) It was in 1928 that he composed the *Quintet in the Form of a Chôros* for a wind quintet with the unusual instrumentation of flute, oboe, clarinet, English horn, and bassoon. (A quarter-century later he revised the work, substituting the French horn for the English horn, which meant that the piece could be performed by the standard woodwind quintet, guaranteeing many more performances.)

The quintet is cast in a single rhapsodic movement alternating a slow tempo, starting darkly and introducing the instruments in brief solos, with a faster and crisper rhythmic activity. Melodic fragments that might be drawn from popular music and bright flourishes of what might be Brazilian birdcalls create a kaleidoscopic effect.

STEVEN LEDBETTER

George Perle (1915-2009), who died in January 2009 after a long illness, was one of this country's most important theorists and writers on music, an expert on the works of Alban Berg, and a composer of a relatively small but widely admired body of work. He won the Pulitzer Prize in 1986 for his Wind Quintet No. 4 and a MacArthur Fellowship the same year. In the 1930s Perle was one of the first American composers interested in the twelve-tone technique of Arnold Schoenberg, which he came across at the time of his studies with Wesley La Violette in Chicago. He later worked with Ernst Krenek, a former Schoenberg pupil. His own approach to the twelve-tone technique was individual and combined ideas from both that technique and traditional tonal music to develop what he termed "twelve-tone tonality," which was the basis of most of his compositions.



Perle was a noted teacher and, as a longtime resident in the Berkshires, a frequent presence at Tanglewood both as a patron and as an instructor. He taught at Queens College, CUNY, for many years, served on the faculties of the University of Louisville and the University of California, Davis, and was a visiting instructor at many more institutions. His books include *The Operas of Alban Berg* in two volumes, *Twelve-Tone Tonality*, *The Listening Composer*, and *The Right Notes*. Among his compositions are four wind quintets, nine string quartets (several of which were withdrawn), works for solo piano, and many works for solo strings or winds. His Piano Concerto No. 1 was written for Richard Goode on commission from the San Francisco Symphony; the New York Philharmonic commissioned his *Transcendental Modulations*. His works are frequently cast in short, highly contrasting sections, showing the composer's preoccupation with, and ability to create, distinctive musical moods.

Perle wrote *Monody II* for solo double bass in 1962 for the legendary Bertram Turetzky, a pioneer among solo double bassists concerned with the advanced techniques of contemporary music. Turetzky gave the first performance on November 2, 1962, in New Paltz, New York. A "monody" is a solo song of lament found in Greek tragedy; Perle had written *Monody I* for solo flute in 1960. *Monody II* is a single movement of less than five minutes' length. Perle requires the player to apply a broad range of articulation techniques—standard bowing, *ponticello* (near the bridge), *battuto* (striking the strings percussively with the bow), harmonics, notes sounded with the left hand only, and pizzicatos of different types: snapping the string against the fingerboard, plucking with either the side of the finger or the fingernail, or using the thumb "as with a guitar." Often, several different articulations are required in quick succession, resulting in quite varied timbres. Edwin Barker points out that the piece can be seen as opposing two different musical moods, one lyrical, the other faster and aggressive, and that this double mood may punningly reflect the "II" of the title as well as the "double" in the name of the solo instrument.

ROBERT KIRZINGER



"One of the truly unusual careers in music" is how one writer has summed up **André Previn**'s amazingly versatile list of credits. Previn (b.1929) remains active as conductor, composer, and pianist in the realms of orchestral music, chamber music, and jazz. His diverse credits encompass work on more than forty films as composer, arranger, and orchestrator in the Hollywood studios between 1949 and 1973; theater projects for New York and London—e.g., his work with Alan Jay Lerner on the 1969 Broadway musical *Coco*, and his 1974 music-theater collaboration with Tom Stoppard, *Every Good Boy Deserves Favour*, commissioned by Queen Elizabeth II for her Silver Jubilee—and, in recent decades, a series of concert works that have resulted from his ongoing collaborations with many of the world's foremost artists and ensembles (including, among others, the Boston Symphony and Vienna Philharmonic, sopranos Barbara Bonney and Renée Fleming, pianist Vladimir Ashkenazy, violinist Anne-Sophie Mutter, cellist Yo-Yo Ma, and the Emerson String Quartet).

Previn has held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. His recent orchestral work, *Owls*, was premiered by the Boston Symphony Orchestra last fall. Previn's latest "big" project is his second opera, *Brief Encounter* (with a libretto by John Caird based on David Lean's film adaptation of the play by Noël Coward), commissioned by Houston Grand Opera

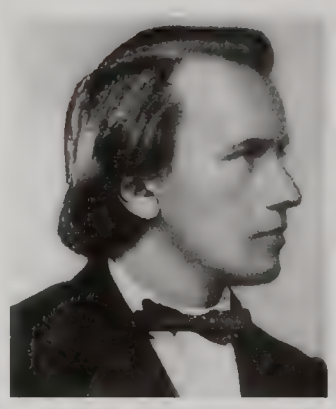
and premiered there in May 2009. His first opera, *A Streetcar Named Desire* (on a libretto by Philip Littell based on Tennessee Williams's play), was premiered in 1998 at San Francisco Opera with Previn conducting and has since had some twenty productions on both sides of the Atlantic. This past April, to mark his eightieth birthday, Carnegie Hall will present three concerts featuring him as conductor, composer, and pianist, including the world premiere of a new piano trio.

The following program note was written originally for the world premiere performance of Previn's Trio for Oboe, Bassoon, and Piano in 1996:

> The Trio for Piano, Oboe, and Bassoon was commissioned by the Orchestra of St. Luke's, the National Endowment for the Arts, and the Mary Flagler Cary Charitable Trust. Mr. Previn completed his Trio in Bedford Hills, New York, in 1994, and has dedicated the work to Dr. Jeffrey Gold. The world premiere performance was given by the composer as pianist with Stephen Taylor, oboe, and Dennis Godburn, bassoon, at Alice Tully Hall in New York City, on January 31, 1996.
>
> The combination of piano, oboe, and bassoon summons up a sound especially specific to 20th-century France—thanks to the trio written for these forces by Francis Poulenc. It is curious that the repertoire for this ensemble is not extensive; there is a pervasive logic to combining the two principal double-reed instruments into a chamber grouping with piano.
>
> The first movement of Mr. Previn's Trio ("Lively") initially pits the oboe and bassoon as a team "versus" the piano in a section whose opening motif bristles with a rocket of sixteenth-notes; but soon the bassoon introduces a more lyrical melody, rather Mozartean in its contours. The material of both sections is developed in some detail, requiring perpetual shifts of meter throughout the movement. The piano opens the second movement ("Slow") with a lament of far-reaching contours. When the oboe enters, it does so with the instruction "lonely," as the composer makes use of the more doleful propensities of the instrument's tone. The subdued mood maintains throughout, with the winds only once allowing their sorrow to break forth to *fortissimo*—and then withdrawing to let the piano pursue its pensive thoughts solo. Spirits are restored, however, for the finale ("Jaunty"); as in the opening movement, the players are somewhat segregated at the outset—piano vs. winds—and the bassoon introduces a slower section in counterpoint to a spacious line in the piano. The moods alternate with some suddenness, but the three players unite in the final pages for a high-energy conclusion.
>
> JAMES KELLER

The F minor quintet for piano and string quartet, Opus 34, of **Johannes Brahms** (1833-1897) could have been written by no other composer; yet the piece repeatedly reveals its genetic descent from Beethoven's Opus 95 string quartet, his so-called Serioso Quartet in F minor. The resemblance would be even plainer if we heard the piece as Brahms initially planned it—as a work calling (like the Beethoven) for strings alone. Scoring the original version for string quintet including second cello (rather than the more usual second viola), Brahms completed it in 1862 and turned it over to his most trusted advisor, the composer-violinist Joseph Joachim. After trying it out in rehearsal, Joachim and Brahms concluded that five stringed instruments simply could not muster the sonority the music required. The composer now recast the piece as a two-piano sonata, premiering the result in 1864. But his friend Clara Schumann missed the string colors, complaining that the piano-sonata version

was "only an arrangement." A compromise gave the work its final form, preserving both the piano's power and the strings' suppleness. Indeed, this piano quintet, completed in 1865, proved to be a breakthrough work for Brahms, conveying a large-scale tragic agenda with a cogency and concentration he had not achieved in his four previous chamber works.



From the outset—by rapid turns brooding, furious, and pathos-laden—Brahms promises a wide range of first-movement emotions. The principal theme's later expressive guises range from low-register subterranean menace (beginning of the development) to ethereal consolation (coda). Brahms reinforces the gloom with a minor-mode theme for the second subject (launched by a downward octave leap), making the exposition's "happy ending" all the more welcome. The coda, however, leaves no doubt about his tragic intentions.

After a lilting, almost lullaby-like slow movement, a syncopated scherzo looms up from the depths to provide bursts of grandeur amid extended quasi-military fusillades. Bleak and awesome mystery commences the finale's slow introduction, from which descending wails erupt. The Allegro non troppo's main theme is a game fighter capable of optimism. But the lamenting second subject, dominated by semitone descents of failure and disappointment, confirms that the enterprise is foredoomed. Eventually this theme roars out as the unexpected climax of the Presto coda, and Brahms concludes in high rage.

BENJAMIN FOLKMAN

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

James Keller, the New York Philharmonic's 2008-09 Leonard Bernstein Scholar-in-Residence, is program annotator for both the New York Philharmonic and the San Francisco Symphony.

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Benjamin Folkman is a New York-based annotator whose articles have appeared in *Opera News*, *Playbill*, *Stagebill*, *Performing Arts*, and numerous other publications.

Stu Rosner



Artists

Boston Symphony Chamber Players

One of the world's most distinguished chamber music ensembles sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertory by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both pianist and conductor), Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard Line (the Official Cruise Line of the BSO), the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Their latest recording, on BSO Classics, is of Mozart chamber music for winds and strings (the Clarinet Quintet in A, the Horn Quintet in E-flat, the F major Oboe Quartet, and the Flute Quartet in A, K.298).

André Previn



Composer/conductor/pianist André Previn holds both the Austrian and German Cross of Merit, was a Kennedy Center honoree for his lifetime achievements, and was knighted by Her Majesty Queen Elizabeth II in 1996. In 2006 he was presented with the Glenn Gould Prize in Toronto, and in May 2008 he was presented with the Lifetime Achievement Award of the London Symphony Orchestra. He has received several Grammys for his recordings and was honored at the 2005 Grammy Awards for his disc with Anne-Sophie Mutter of his own Violin Concerto (*Anne-Sophie*) and Bernstein's Serenade for violin and orchestra, the former recorded with the Boston Symphony Orchestra, the latter with the London Symphony Orchestra. *Musical America* has named him "Musician of the Year"; his first opera, *A Streetcar Named Desire,* was awarded the Grand Prix du Disque. A frequent guest both in concert and on recordings with the world's major orchestras, Mr. Previn has also held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. As a pianist, he has given recitals with Renée Fleming and with Barbara Bonney and performs chamber music frequently with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony, Leipzig Gewandhaus Orchestra, and Vienna Philharmonic. He also performs and teaches regularly at the Tanglewood Music Center, where he works with student orchestras, conductors, and composers, and coaches chamber music. Mr. Previn's recent successes as a composer include *Diversions* for orchestra, premiered and recorded by the Vienna Philharmonic; *The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson* for Renée Fleming; two works for Anne-Sophie Mutter (*Tango, Song, and Dance* for violin and piano, and his Violin Concerto, written for Ms. Mutter and the

BSO); a concerto for violin and double bass, premiered by the BSO with Ms. Mutter and bass player Roman Patkoló; a commissioned Harp Concerto premiered under his direction with the Pittsburgh Symphony in 2008 and then in Europe by the Vienna Philharmonic this year; and an orchestral work, *Owls*, premiered with the Boston Symphony Orchestra in October 2008. His second opera, *Brief Encounter*, commissioned by Houston Grand Opera, was premiered there in May 2009. Other compositions include works written for Yo-Yo Ma, Vladimir Ashkenazy, Janet Baker, and Barbara Bonney. On the occasion of André Previn's 80th birthday, Carnegie Hall presented four concerts in spring 2009: a jazz duo performance featuring bassist David Finck and Mr. Previn on piano; a performance with the Philadelphia Orchestra in which he both conducted and performed as soloist; an evening of his compositions as performed by the Orchestra of St. Luke's with Anne-Sophie Mutter, Renée Fleming, and Yuri Bashmet, including the world premiere of his double concerto for violin and viola, written for Ms. Mutter and Mr. Bashmet; and a chamber music concert featuring Ms. Mutter and Lynn Harrell with Mr. Previn at the piano in a program including the world premiere of his new piano trio. Other recent highlights include concerts with the Pittsburgh Symphony Orchestra, the London Symphony with Anne-Sophie Mutter, the Boston Symphony, Seattle Symphony, Leipzig Gewandhaus Orchestra, Accademia Nazionale de Santa Cecilia. André Previn records for Deutsche Grammophon. His concert music is published by G. Schirmer, Inc., and Chester Music Ltd. Also at Tanglewood this summer, Mr. Previn leads the Boston Symphony Orchestra in a program of Beethoven, Liszt, and Ravel (on Saturday night, August 15) and collaborates in an evening of jazz favorites with bass player David Finck (in Ozawa Hall on Sunday night, August 16).

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2009 Tanglewood

SEIJI OZAWA HALL

Sunday, August 16, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

ANDRÉ PREVIN, piano
DAVID FINCK, bass

AN EVENING OF JAZZ FAVORITES

Selections to be announced from the stage

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Guest Artists

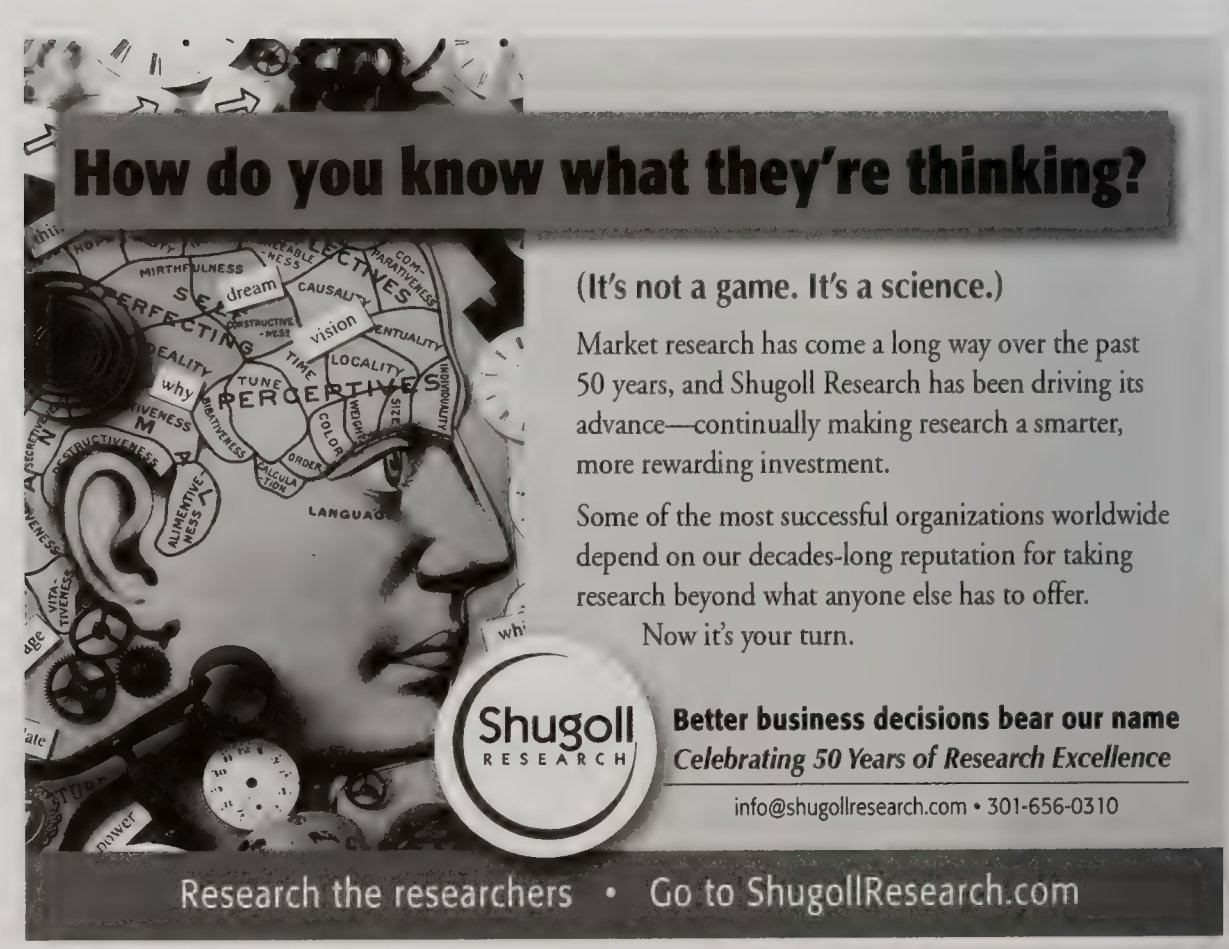
For a biography of **André Previn**, see page 51.

David Finck



For bass player David Finck, music is a language all its own. He has played and recorded with such diverse artists as Dizzy Gillespie, Aretha Franklin, Sinead O'Connor, Natalie Cole, Rod Stewart, Herbie Hancock, Ivan Lins, Al Jarreau, Tony Bennett, Paquito D'Rivera, George Michael, Rosemary Clooney, and André Previn, to name just a few. Over the years, David has become one of the most sought-after musicians in Manhattan, equally revered for his work in jazz, popular, Brazilian, and classical music. He's bridged musical diversity through his skills, but even more so through his ability to hear music as language in an almost literal sense, through the breaths taken during a phrase, its vocabulary, its inflections, and its syntax. Becoming a musician was genetically pre-ordained for David Finck; his parents are both involved in music, and he began playing bass at the age of ten. While still in high school, he studied with several of the Philadelphia Orchestra's double bassists before begining college at the Eastman School of Music in Rochester, New York. He had barely settled in New York City after graduation when he left to tour

with Woody Herman and his Thundering Herd. He has since played with the artists mentioned above and many more; his discography of more than 100 recordings includes platinum- and gold-selling records with Rod Stewart, Natalie Cole, and Elton John. Recently he added to his musical vocabulary by becoming a producer, arranger, and songwriter. He considers himself to have been educated by everyone he's had the opportunity to work with: by Rosemary Clooney, an amazing storyteller through songs; Paquito D'Rivera, who provided an opportunity to acquire language in Cuban, Brazilian, Mexican, Venezuelan, and Dominican music; Linda Eder, "a phenomenal vocalist"; and the "incredibly skilled musician" André Previn. David singles out Dizzy Gillespie not only for his skill but also for a seemingly straightforward compliment ("Hey, man, I really like the way you play") that, coming from Dizzy, left him completely overwhelmed. Since then, he has articulated his expertise on the subject through writing liner notes and lecturing; for example, the *Village Voice* invited him to write about Frank Sinatra as a jazz musician in a special issue celebrating Sinatra's eightieth birthday, and he spoke at Hofstra University on the same subject. Two of the artists for whom he has applied his unique perspective are jazz singer Christy Baron (whose live recordings for the audiophile label Chesky Records pose particularly rigorous challenges) and singer/songwriter/pianist Peter Cincotti (whom he's known since Peter was a teenager, and who recognizes David as a musical mentor). Currently living in New York, David Finck has long been recognized as one of the city's most gifted musicians. With the release of Christy Baron's *Take This Journey* and national recognition as a producer, songwriter, and arranger, it's clear that his gifts are not limited to four strings.



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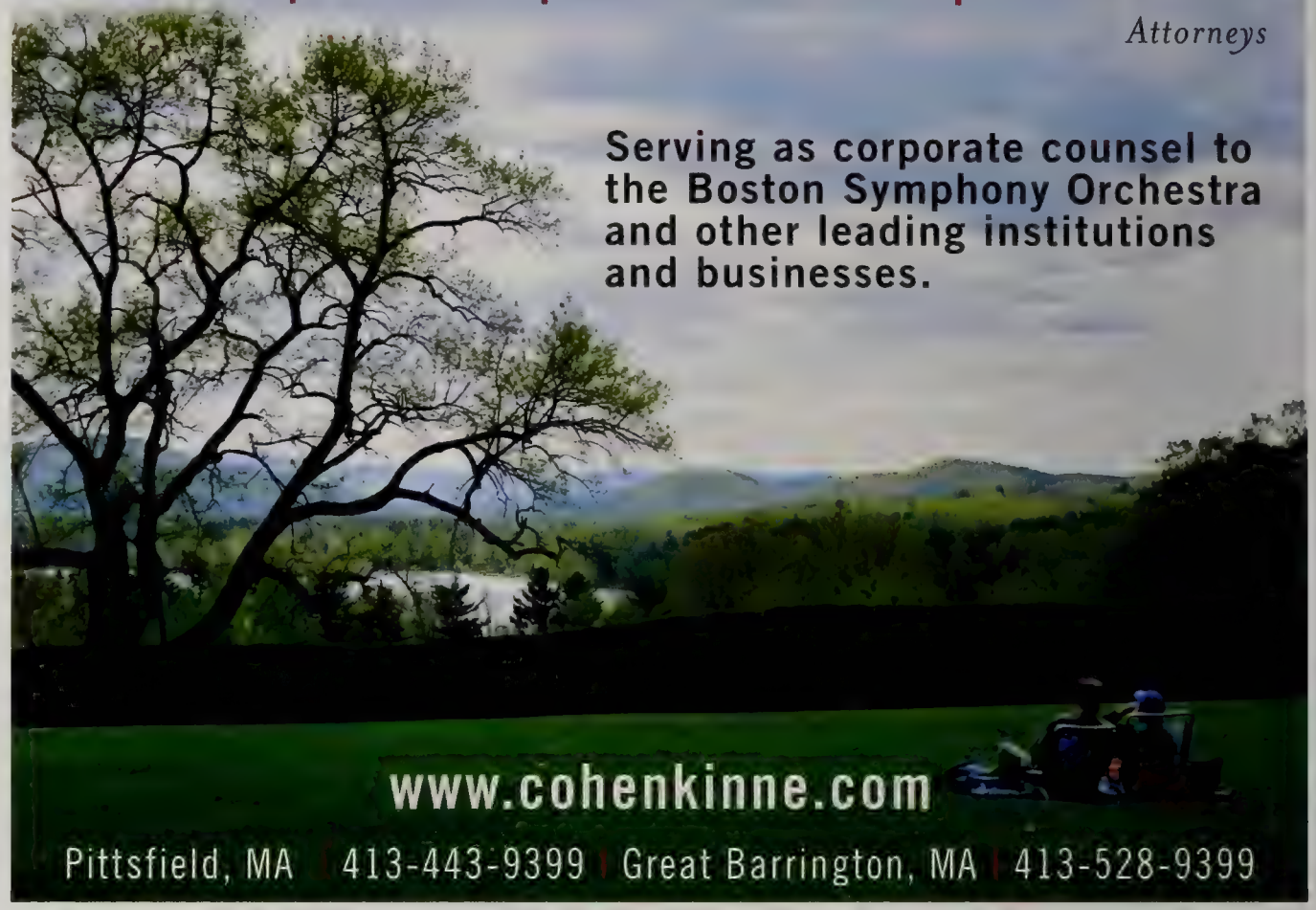
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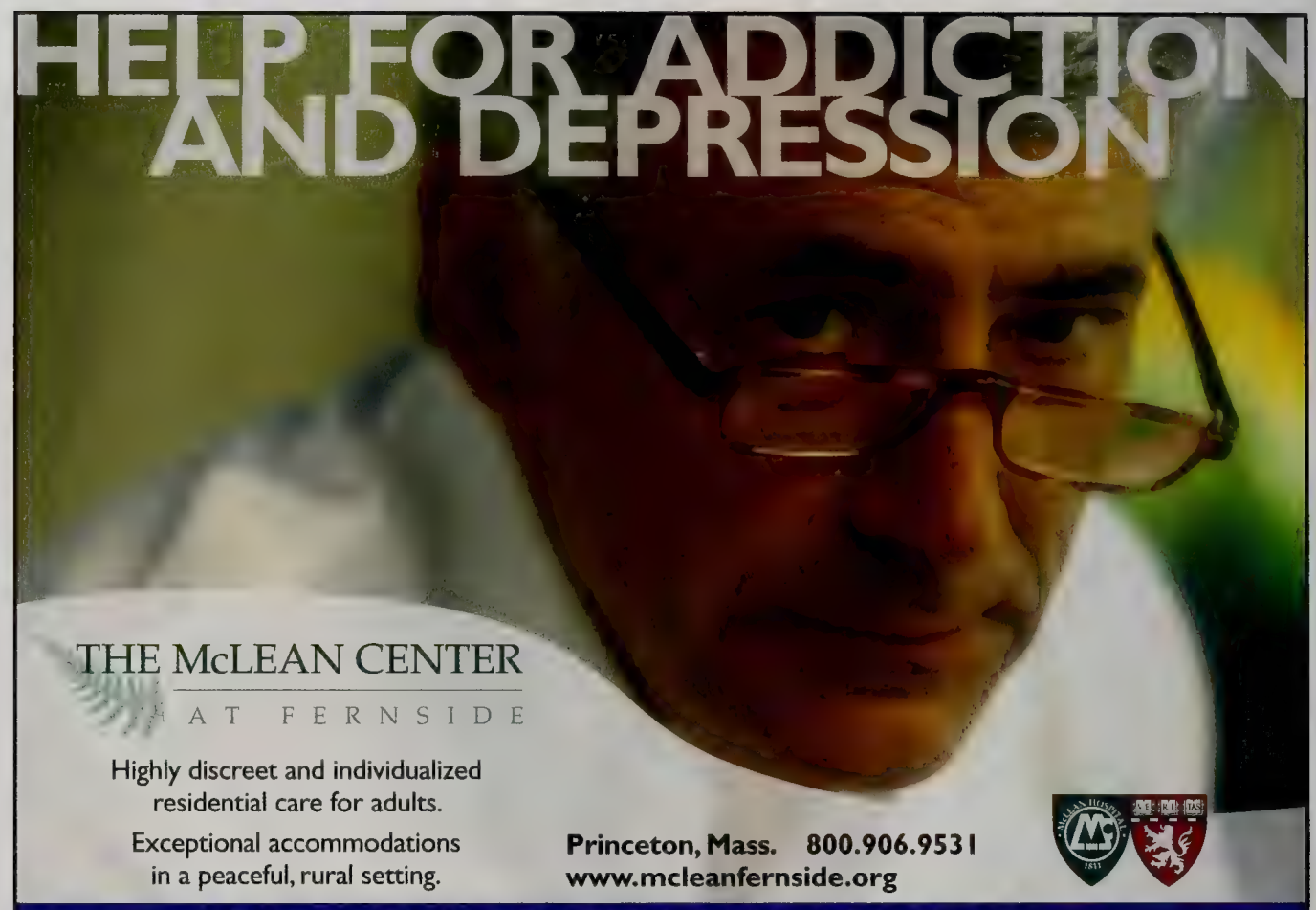
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August at Tanglewood

Saturday, August 1, 8pm

BSO—LEONARD SLATKIN, conductor
SIR JAMES GALWAY, flute
TANGLEWOOD FESTIVAL FLUTE ENSEMBLE
SPECIAL GUESTS

Celebrating Sir James Galway's 70th birthday
Music of Debussy, Copland, and Mozart, plus musical surprises and a new work by Derek Bermel commissioned especially for the occasion

Sunday, August 2, 2:30pm
The Serge and Olga Koussevitzky Memorial Concert

BSO—THOMAS DAUSGAARD, conductor
LEIF OVE ANDSNES, piano

BEETHOVEN Piano Concerto No. 3
RACHMANINOFF Symphony No. 2

Monday, August 3, 8pm

TMC ORCHESTRA AND VOCAL FELLOWS
RAFAEL FRÜHBECK DE BURGOS and RYAN McADAMS (TMC Fellow), conductors
PETER SERKIN, piano

ALL-STRAVINSKY PROGRAM
Pulcinella (complete)
Concerto for Piano and Winds
Firebird Suite (1919 version)

Wednesday, August 5, 8pm
Thursday, August 6, 8pm

MARK MORRIS DANCE GROUP
TMC FELLOWS
EMANUEL AX, piano
COLIN JACOBSEN, violin
YO-YO MA, cello
Choreography by Mark Morris to music of Haydn, Beethoven, Stravinsky, and Ives

Friday, August 7, 6pm (Prelude Concert)

MEMBERS OF THE BSO
Music of D'Rivera, Piazzolla, Toussaint, and Milhaud

Friday, August 7, 8:30pm

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
CHRIS BOTTI, trumpet

Saturday, August 8, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 9

Saturday, August 8, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS, conductor
LAURA CLAYCOMB, LAWRENCE BROWNLEE, and MARKUS WERBA, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS, ALYSOUN KEGEL, artistic director

PROKOFIEV *Classical* Symphony
ORFF *Carmina burana* (with English supertitles)
Note that there will be no intermission in this concert.

Sunday, August 9, 2:30pm

BSO—JULIAN KUERTI, conductor
YO-YO MA, cello

PERLE Sinfonietta No. 2 (performed in memory of the composer)
SHOSTAKOVICH Cello Concerto No. 1
FAURÉ *Elégie* for cello and orchestra
BIZET Symphony in C

Wednesday, August 12, 8pm

BOSTON SYMPHONY CHAMBER PLAYERS
ANDRÉ PREVIN, piano
Music of Villa-Lobos, Perle, Previn, and Brahms

Friday, August 14, 6pm (Prelude Concert)

MEMBERS OF THE BSO
Music of Klein, Martinů, and Krása

Friday, August 14, 8:30pm

BSO—MICHAEL TILSON THOMAS, conductor
YEFIM BRONFMAN, piano

RACHMANINOFF Piano Concerto No. 3
SHOSTAKOVICH Symphony No. 5

Saturday, August 15, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Saturday, August 15

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Saturday, August 15, 8:30pm

BSO—ANDRÉ PREVIN, conductor
JEAN-YVES THIBAUDET, piano

BEETHOVEN Symphony No. 4
LISZT Piano Concerto No. 2
RAVEL *La Valse*

Sunday, August 15, 2:30pm
The Leonard Bernstein Memorial Concert

BSO—KURT MASUR, conductor
GARRICK OHLSSON, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2

Sunday, August 16, 8pm

ANDRÉ PREVIN, piano
DAVID FINCK, bass
An evening of jazz favorites

Wednesday, August 19, 8pm
Thursday, August 20, 8pm

MICHAEL TILSON THOMAS, conductor and host
PAT BIRCH, director
JUDY BLAZER, NEAL BENARI, RONIT WIDMANN-LEVY, and EUGENE BRANCOVEANU, performers

THOMAS "The Thomashefskys: Music and Memories of a Life in the Yiddish Theater"

Friday, August 21, 6pm (Prelude Concert)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
ANN HOBSON PILOT, harp
JAMES SOMMERVILLE and JONATHAN MENKIS, horns
Music of Brahms, Foss, Mahler, and Berg

Friday, August 21, 8:30pm

BSO—KURT MASUR, conductor
DAVID FRAY, piano

HAYDN Symphony No. 88
MOZART Piano Concerto No. 25 in C, K.503
BEETHOVEN Symphony No. 1

Saturday, August 22, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 23

Saturday, August 22, 8:30pm

BSO—KURT MASUR, conductor
GIL SHAHAM, violin

ALL-MENDELSSOHN PROGRAM
Hebrides (*Fingal's Cave*) Overture
Violin Concerto
Symphony No. 4, Italian

Sunday, August 23, 2:30pm

BSO—MICHAEL TILSON THOMAS, conductor
ERIN WALL, KENDALL GLADEN, STUART SKELTON, and RAYMOND ACETO, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

IVES *Decoration Day*
BEETHOVEN Symphony No. 9

Wednesday, August 26—
Sunday, August 30

JAMES TAYLOR AND FRIENDS

Friday, September 4—
Sunday, September 6

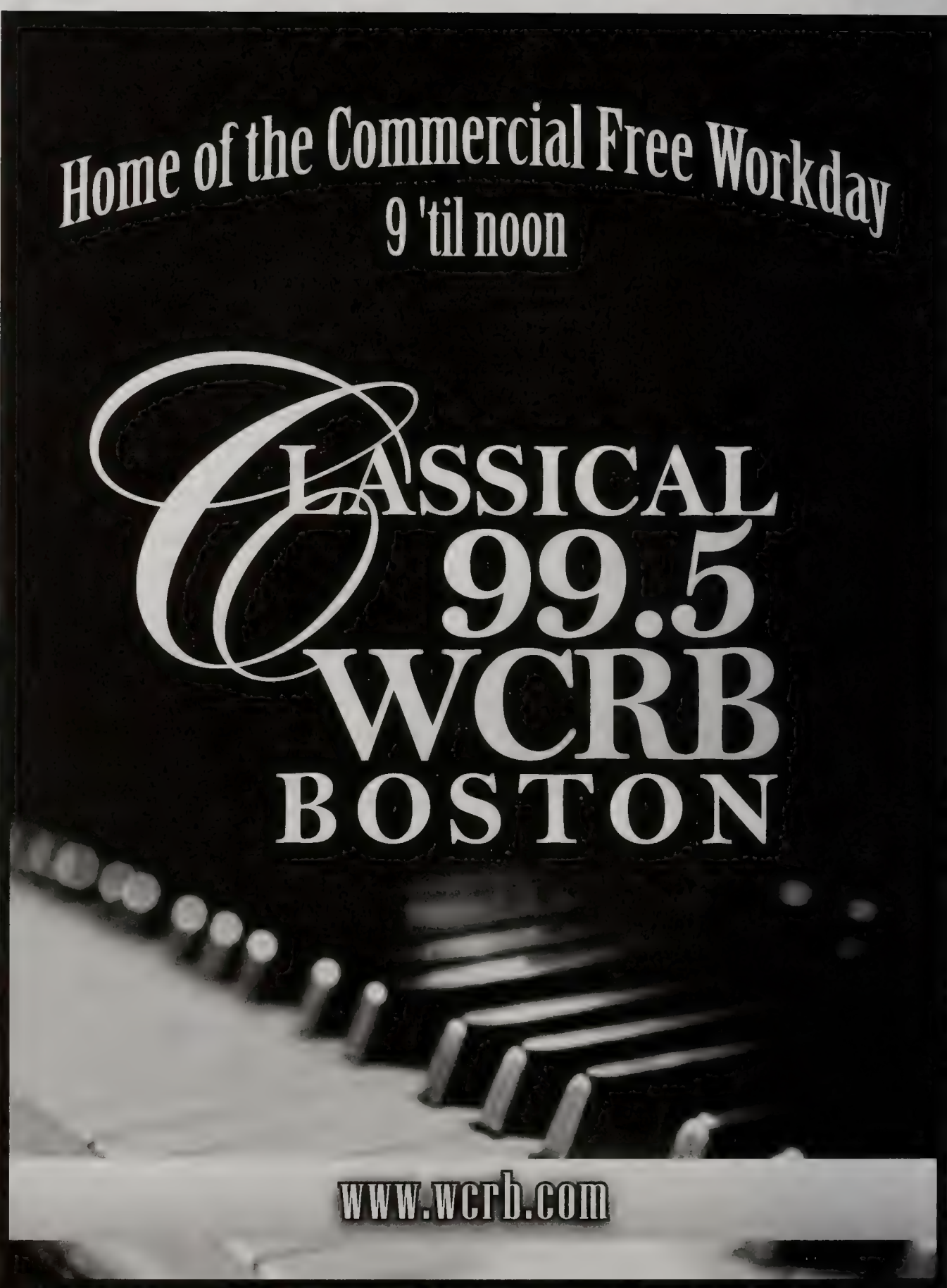
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2009 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 22, 10am, 1pm, 4pm
String Quartet Marathon:
Three two-hour performances

Sunday, June 28, 10am
Music for Brass and Percussion

Monday, June 29, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 29, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT, GERGELY MADARAS (TMC Fellow), and RYAN McADAMS (TMC Fellow), conductors
ALL-SIBELIUS PROGRAM
The Swan of Tuonela
Tapiola
Symphony No. 2

Sunday, July 5, 10am
Chamber Music

Monday, July 6, 8pm
Vocal and Chamber Music

Wednesday, July 8, 8pm
Vocal Recital

Saturday, July 11, 6pm ♪
Prelude Concert

Saturday, July 11, 8:30pm (Shed) *
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
WAGNER *Die Meistersinger von Nürnberg*, Act III
Concert performance sung in German with English supertitles

Sunday, July 12, 10am
Chamber Music

Thursday, July 16, 8pm
Vocal and Chamber Music

Saturday, July 18, 6pm ♪
Vocal Prelude Concert
The Richard Rodgers Songbook

Sunday, July 19, 10am
Chamber Music

Monday, July 20, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA AND VOCAL FELLOWS
STEFAN ASBURY and TMC Conducting Fellows CHRISTOPH ALTSTAEDT, GERGELY MADARAS, and RYAN MCADAMS, conductors
STRAUSS *Metamorphosen*
SCHOENBERG *Song of the Wood-dove*
IVES *Three Places in New England*
MILHAUD *La Création du monde*
FOSS *Introductions and Goodbyes*

Tuesday, July 21, 1pm
A Program of Vocal Duets

Saturday, July 25, 6pm ♪
Prelude Concert

Sunday, July 26, 10am
Chamber Music

Sunday, July 26, 7:30pm (Theatre) *
Monday, July 27, 7:30pm (Theatre) *
Wednesday, July 29, 7:30pm (Theatre) *
TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor
CHRISTOPH ALTSTAEDT (TMC Fellow), conductor (July 29)
IRA SIFF, director
MOZART *Don Giovanni*
Fully staged, sung in Italian

Tuesday, July 28 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
2:30pm: TMC Music for Piano
4:30pm: TMC Chamber Music
5:30pm: STRAVINSKY's *Renard*,
Stefan Asbury, conductor
Mark Morris, director
8pm: TMC Brass Fanfares (Shed)
8:30pm: Gala concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, RAFAEL FRÜBECK DE BURGOS, and LEONARD SLATKIN, conductors
Gov. DEVAL PATRICK, speaker
Music of ROSSINI, ENESCU, BERNSTEIN, WILLIAMS, COPLAND, and TCHAIKOVSKY

2009 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 11, 2:30pm**, Federico Cortese conducts music of Adams, Barber, and Brahms. **Saturday, July 25, 2:30pm,** Federico Cortese conducts Gershwin, Beethoven, and Bartók. **Saturday, August 8, 2:30pm**, Paul Haas conducts Mahler.

WIND ENSEMBLE PROGRAMS: **Friday, July 10, 8pm**, David Martins conducts Williams, Persichetti, Syler, Ellerby, and Gorb; featuring a selection by the Triton Brass Quintet. **Friday, July 24, 8pm**, H. Robert Reynolds conducts Ticheli, Thomson, Grantham, Wilson, Bach, and Mackey; featuring a selection by the Vento Chiaro Wind Quintet.

VOCAL PROGRAMS: **Saturday, August 1, 2:30pm**, Ann Howard Jones conducts Haydn, Mendelssohn, and Foss.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 13**; **Tuesday, July 14**; **Wednesday, July 15**; **Tuesday, August 4**; **Wednesday, August 5; Thursday, August 6**.

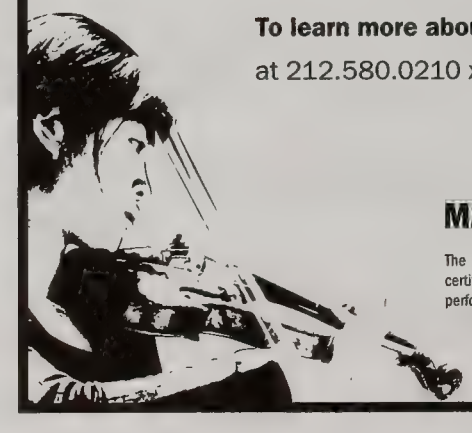
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Saturday, August 1, 6pm ♪
Prelude Concert
Performances by TMC Faculty and Guests

Sunday, August 2, 10am (Theatre)
Chamber Music

Monday, August 3, 6pm (Theatre)
Vocal Prelude Concert

Monday, August 3, 8pm (Shed) *
TMC ORCHESTRA AND VOCAL FELLOWS
RAFAEL FRÜBECK DE BURGOS and RYAN MCADAMS (TMC Fellow), conductors
PETER SERKIN, piano
All-STRAVINSKY PROGRAM
Pulcinella (complete)
Concerto for Piano and Winds
Suite from *The Firebird* (1919 version)

Wednesday, August 5, 8pm *
Thursday, August 6, 8pm *
MARK MORRIS DANCE GROUP
GERGELY MADARAS (TMC Fellow), conductor
EMANUEL AX, piano
COLIN JACOBSEN, violin
YO-YO MA, cello
Choreography by Mark Morris to music of HAYDN, BEETHOVEN, STRAVINSKY, and IVES

Saturday, August 8, 6pm ♪
Prelude Concert

Friday, August 7—Tuesday, August 11
2009 FESTIVAL OF CONTEMPORARY MUSIC
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Five days of contemporary music performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.
This year's Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, and through grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

Thursday, August 13, 8pm
Vocal Recital

Saturday, August 15, 11am
Music of TMC Composition Fellows

Saturday, August 15, 6pm ♪
Prelude Concert
Songs by ANDRÉ PREVIN

Sunday, August 16, 10am
Chamber Music

Sunday, August 16, 1pm (Theatre)
Prelude Concert

Sunday, August 16, 2:30pm (Shed) *
The Leonard Bernstein Memorial Concert
TMC ORCHESTRA
KURT MASUR, conductor
GARRICK OHLSSON, piano
ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2
Mr. Ohlsson's appearance supported by Cynthia and Oliver Curme.

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts (except for TMC Orchestra concerts and opera performances), tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. Tickets are $11. *Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 29; August 3 and 18), opera performances (July 11; July 26, 27, 29), and FCM events (August 7-11) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

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Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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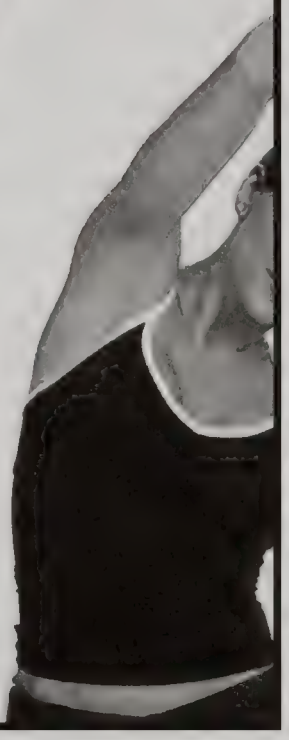
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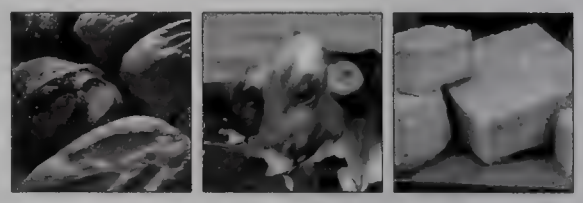
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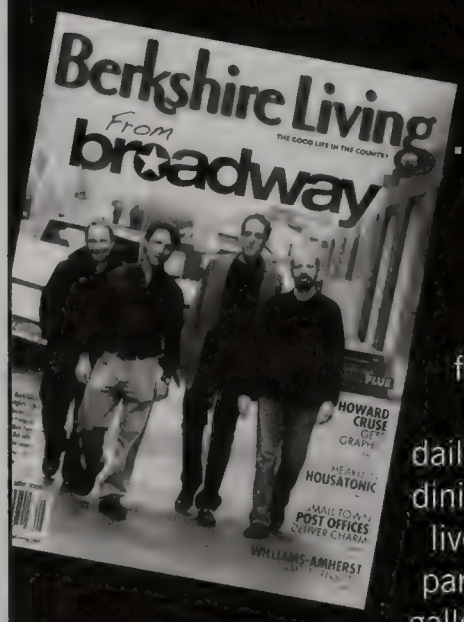


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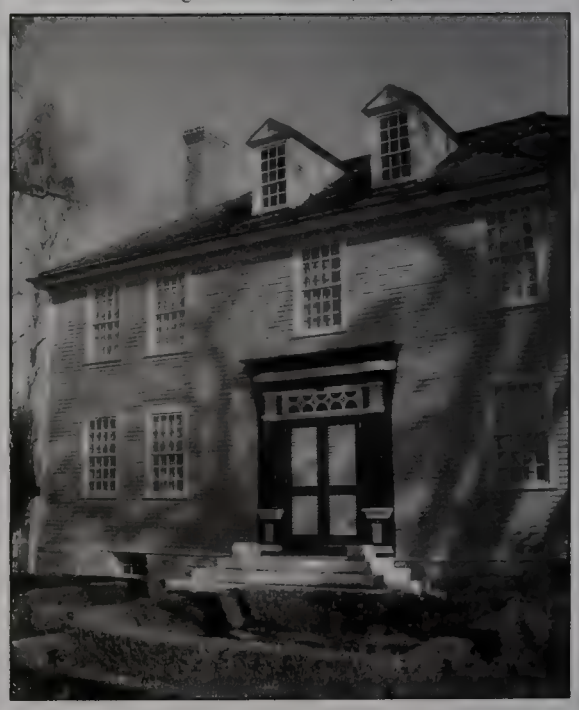
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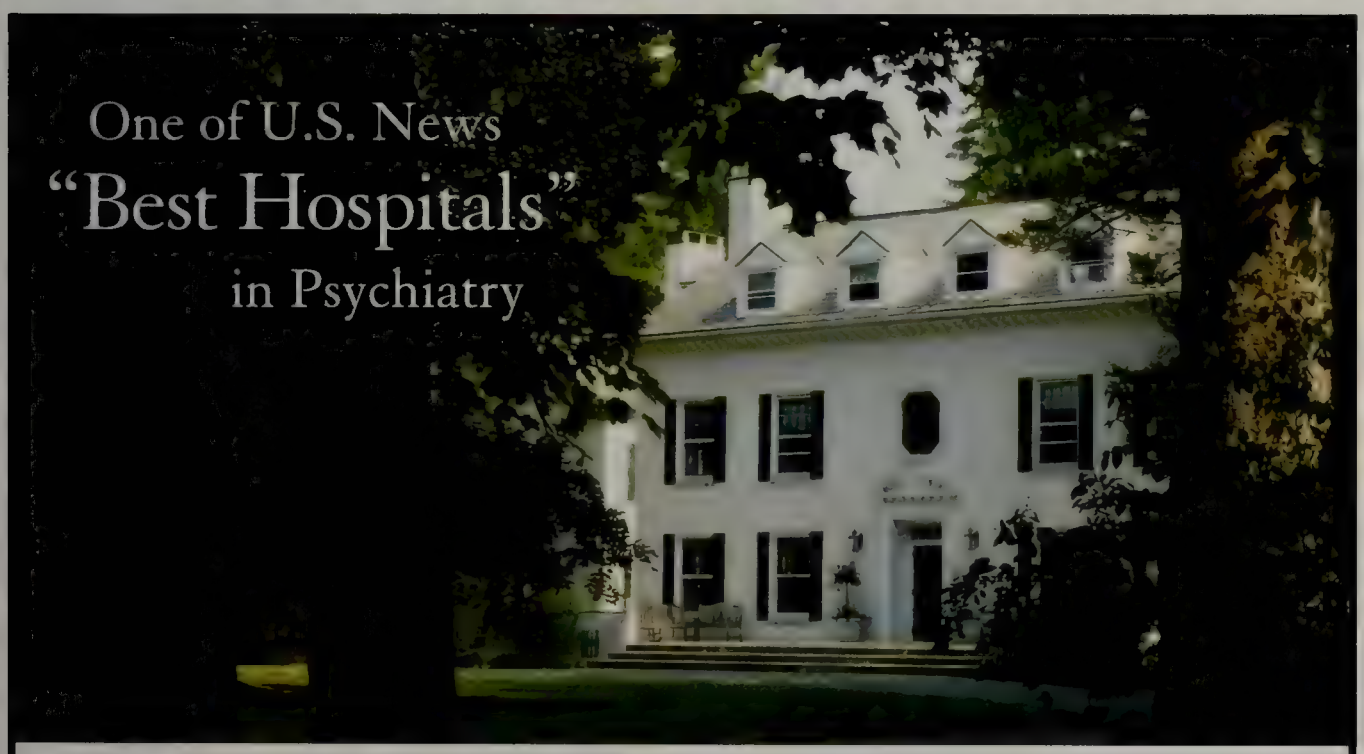
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"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 24, include baritone Thomas Hampson and conductor David Robertson. The series continues through Friday, August 21, the final weekend of the BSO's Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

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2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 24, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

WILLIAM R. HUDGINS, clarinet
MICHAEL ZARETSKY, viola
ALEXANDRE LECARME, cello
ORLI SHAHAM, piano

BEETHOVEN — Duo in E-flat for viola and cello "with two obbligato eyeglasses," WoO 32

Allegro
Minuet; Trio

BRUCH — Eight Pieces for clarinet, viola, and piano, Opus 83

No. 1. Andante
No. 2. Allegro con moto
No. 3. Andante con moto
No. 4. Allegro agitato
No. 5. Rumanian melody (Andante)
No. 6. Nachtgesang (Andante con moto)
No. 7. Allegro vivace ma non troppo
No. 8. Moderato

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NOTES ON THE PROGRAM

The repertory of pieces for viola and cello is not large. Probably the best-known composition for this pair of instruments is the single-movement composition by **Ludwig van Beethoven** (1770-1827) that has become known as the "Eyeglass Duet." Naturally, there is a story behind this appellation.

Beethoven's own complete title is "Duet with Two Eyeglasses Obbligato for Viola and Cello" (note the preposition "with," not "for," eyeglasses!). "Obbligato [mandatory]

eyeglasses" is probably a jocular reference to the need for visual aids by the two musicians for whom Beethoven wrote the duo: himself (a violist, in addition to his many other talents) and his close friend Nikolaus Zmeskall von Domanovecz. Zmeskall, a close personal friend of Beethoven, was an official in the Royal Hungarian Court Chancellery as well as a cellist and composer.

The duo, a complete sonata-form movement plus a rarely heard minuet with Trio (being played this evening), dates from the mid-1790s but was not published until 1912 in Leipzig, having been found by Fritz Stein in 1875 among some Beethoven sketchbooks in the British Museum in London. The cello's tessitura is generally rather high, so that the resulting sonority is more like a duet for two violas. Both parts are of equal importance. The mood is cheerful and lively throughout. The joke regarding the need for eyeglasses is carried a step further in the manuscript, where the notes are all written extra-large. But, as Klaus George Roy has observed, "nothing is perfunctory or 'occasional' about this piece; the musical vision, with or without the eyeglasses, in a clean 20/20."

Max Bruch (1838-1920) was among the most popular composers of the late nineteenth century, precociously gifted and blessed with an attractive, tuneful style. For a time his large choral works were the mainstay of choral societies all over Europe and America, while his concertos promptly went into the standard repertory. But only a handful of his works—especially the G minor violin concerto—are now heard with any regularity outside of Germany. The Eight Pieces for clarinet, viola, and piano published as Opus 83 make up the most important chamber work of Bruch's last years. He completed the work in 1910 for his son, Max Felix, who was a distinguished clarinetist, and it is likely that he also had in mind such earlier examples of this unusual combination of instruments as Mozart's *Kegelstatt* Trio, K.498, and Schumann's *Märchenerzählungen*, Opus 132.

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
July 10	James Morris
July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

The very title of the publication—"Eight Pieces"—indicates that the composer did not expect or intend performers to consider the work as an entity in itself, but rather as a source of various movements from which they might choose one of more compositions as a group. In a letter to his friend Arnold Kroeger, Bruch seems to have implied that he wanted a harp to perform, evidently in lieu of a piano, for three of the numbers (Nos. 3, 5, and 6), but by the time the work was published, he had evidently changed his mind, probably because it would have limited sales. Max Felix Bruch performed the Eight Pieces with great success in Cologne and Hamburg in 1909, and it doubtless did his father's heart good to receive a report comparing his son's playing with that of Richard Mühlfeld, whose beautiful tone and musicianship had inspired Brahms to write his last four chamber compositions, including the Clarinet Quintet.

Notes by ROBERT MARKOW (Beethoven)
and STEVEN LEDBETTER (Bruch)

Robert Markow provides program notes for the major orchestras of Montreal, Ottawa, Minneapolis, Salt Lake City, and New Orleans, among others, and for concert venues across North America including Lincoln Center and Carnegie Hall.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Artists

For a biography of **Orli Shaham**, see page 49.

William R. Hudgins became principal clarinet of the Boston Symphony Orchestra in the fall of 1994, having joined the orchestra two years earlier. He has been heard as a soloist with the Boston Symphony on numerous occasions, including performances of Mozart's and Copland's clarinet concertos and Frank Martin's Concerto for Seven Winds, Timpani, Percussion, and String Orchestra. As a member of the Boston Symphony Chamber Players, he can be heard on the Grammy-nominated recording of Hindemith's Quartet for Clarinet, Violin, Cello, and Piano. Before joining the BSO, Mr. Hudgins served as principal clarinet and soloist with the Orquesta Sinfonica Municipal in Caracas, Venezuela, and the Charleston Symphony Orchestra in South Carolina. For seven seasons he was heard as an orchestra member of both the Spoleto Festival Orchestra and the Festival of Two Worlds in Spoleto, Italy. In 1979 he was a Fellow of the Tanglewood Music Center, where he won the C.D. Jackson Award for outstanding performance. Mr. Hudgins received his bachelor's degree from the Boston University School for the Arts, studying with the late former BSO

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

principal clarinet Harold Wright. His teachers also include members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra.

Born in the former Soviet Union, violist **Michael Zaretsky** graduated from the Moscow State Conservatory *cum laude*. He began his career as a member of the Moscow Philharmonic String Quartet and the Moscow Radio and TV Symphony Orchestra. In 1972, he immigrated to Israel and became principal viola of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. The following year he played for Leonard Bernstein, who brought him to Tanglewood, where he successfully auditioned for the Boston Symphony Orchestra. Besides his work as a BSO member, Mr. Zaretsky regularly plays solo recitals and chamber music; he has appeared with such leading artists as Yuri Bashmet, Yefim Bronfman, Emanuel Ax, and Vadim Repin. As a soloist, he has appeared with the Boston Pops, Rhode Island Philharmonic, and Atlantic Symphony Orchestra. A faculty member at Boston University and the Longy School of Music, he regularly performs in Israel, Japan, and Mexico. Mr. Zaretsky has made six recordings for ARTONA: "Black Snow," an album of Russian music for viola and piano with pianist Xak Bjerken; "Bach, Bach & Bach," with harpsichordist Marina Minkin; "Singular Voices: Brahms, Schu-

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mann, and the Viola," with Mr. Bjerken and mezzo-soprano Pamela Dellal; an album of Bach's six cello suites performed on viola; Hindemith's Sonatas for unaccompanied viola, and, with Xak Bjerken, viola with piano; and, with BSO violinist Victor Romanul, an album of duos for violin and viola featuring John Williams's *Duo concertante,* written for them and dedicated to Mr. Zaretsky. Besides the traditional viola repertoire, Mr. Zaretsky performs an extensive repertoire of new music. His collaboration with composer Jakov Jakoulov has resulted in many works for viola with piano, harpsichord, or orchestra, including Jakoulov's Viola Concerto No. 2, Sonata for Viola and Piano, *Chant III* for viola and cello, and *Chant IV* for viola and violin.

Cellist **Alexandre Lecarme** joined the Boston Symphony Orchestra in September 2008. A native of Grasse, France, Mr. Lecarme graduated with the Premier Prix de Violoncelle from the Conservatoire National Supérieur de Musique de Paris in 1997. He moved to Boston at the invitation of Roman Totenberg, obtaining an Artist Diploma and master of music degree from Boston University as a recipient of the Saul B. and Naomi R. Cohen Foundation Grant and a Dean's Scholarship. His major teachers have included Jean-Marie Gamard in Paris, David Soyer, Andrés Díaz, Michael Reynolds, and George Neikrug. An avid chamber musician, he has appeared in the Rockport Chamber Music Festival, Hammond Performing Arts, Copley Society, Hebron Academy, Thayer Academy, and Temple Emmanuel chamber music series. As a founding member of the Tancrède Trio, he has performed extensively in the United States and Europe. Highlights include concerts at Shermetiev Palace in St. Petersburg for the 300th anniversary of that city, Opéra de Nice, and Salle Olivier Messiaen, Grenoble, France. Mr. Lecarme has participated at the Pablo Casals, Domaine Forget, Kneisel Hall, and Norfolk chamber music festivals; he has collaborated with such artists as Roman Totenberg, Seymour Lipkin, and members of the Tokyo String Quartet. In 2007, while a Fellow of the Tanglewood Music Center, he was principal cello of the TMC Orchestra for Verdi's *Don Carlo* under James Levine. Mr. Lecarme has performed on numerous occasions as a substitute player with the Chamber Orchestra of Boston, Boston Modern Orchestra Project, and, prior to his appointment, the BSO. He has released three CDs for Hammond GMAC Performing Arts, including works by Bach, Debussy, Schubert, Beethoven, and, most recently, cello sonatas of Rachmaninoff and Franck. The Saul B. and Naomi R. Cohen Foundation has generously loaned Mr. Lecarme a cello by JB Vuillaume.

Stu Rosner



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Stu Rosner

MUSSORGSKY — Prelude to the opera "Khovanshchina"

MUSSORGSKY (orch. RAVEL) — "Pictures at an Exhibition"

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Promenade—Tuileries
Bydlo
Promenade—Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
The Market at Limoges
Catacombae. Sepulcrum Romanum
Con mortuis in lingua mortua
The Hut on Chicken Legs (Baba-Yaga)
The Great Gate of Kiev

NOTES ON THE PROGRAM

Hector Berlioz (1803-1869)
"Roman Carnival" Overture, Opus 9

First performance: February 3, 1844, Paris, Berlioz cond. *First BSO performance*: January 1883, Georg Henschel cond. *First Tanglewood performance*: July 29, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 15, 2007, James Levine cond., as part of Tanglewood on Parade.

Berlioz composed the *Roman Carnival* Overture in the fall of 1843, basing it on music from his opera *Benvenuto Cellini.* In this form it received its premiere in Paris, under the composer's direction, on February 3, 1844. After its first performance, which was a hit, *Le Carnival romain* became the work that Berlioz himself conducted more frequently than anything else in his portfolio. Its lyricism and rhythmic *élan* have further ensured it a place in the repertory of all modern orchestras.



In a letter to the English critic George Hogarth, Berlioz explained the origins of the overture. The opening Andante was taken from the duet of Benvenuto Cellini and his inamorata, Teresa, in the first tableau of Act I of the opera; the ensuing Allegro was derived from the double chorus that is sung and danced in the Piazza Colonna, on the last night of the carnival season, in the second tableau of Act I. "But the joining together of these two themes, which you will hear at the midpoint of the Allegro," he told Hogarth, underlining the importance of one of his favorite musical techniques, "is found only in the overture [and not in the opera itself]." Had he wished to give a full accounting, Berlioz would have revealed another fact that modern scholars have known only since 1991, when the first large-scale composition that Berlioz ever had performed, the long presumed "burnt" *Messe solennelle* of 1824, was astonishingly rediscovered; for it turns out that the theme from the second tableau of the opera is derived from a phrase from the Gloria of that early work.

The overall form of the *Roman Carnival* is a descendent of the bipartite overtures of

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Beethoven in which a slow introduction is followed by an Allegro that conforms in some abbreviated fashion to the sonata design. A rapid summons-to-attention is followed by a three-fold presentation, Andante sostenuto, of the love music from the opera. A whirling transition brings us to the Allegro vivace, where we learn from a series of hushed and hurried whispers that something big is about to happen. Then, led by the horns, trumpets, and cornets—this is the transmogrified bit from the Mass—all hell breaks loose. If you are not lifted out of your seat at this point in the score, something has gone wrong, or Berlioz is not right for you. Rhythmic and dynamic *contrastes et oppositions*, as Berlioz liked to call them, go at a gallop to the end. Harmonic surprises abound as well, including one at the final cadence. Though it derives from an opera that failed, this is music of such energy, exuberance, and brilliance of color that it has to be associated with the thrill of victory, and not at all with the agony of defeat.

PETER BLOOM

Peter Bloom, who is Grace Jarcho Ross 1933 Professor of Humanities at Smith College in Northampton, MA, and a leading scholar in the field of research and writing about Berlioz, is currently at work on the first fully critical edition of the composer's *Memoirs*.

Hector Berlioz

"Harold in Italy," Symphony in four parts with viola solo, Opus 16

First performance: November 23, 1834, Narcisse Girard cond., Chrétien Urhan, soloist. *First Boston Symphony performance*: February 1884, Georg Henschel cond., Henry Heindl, soloist. *First Tanglewood performance*: July 26, 1947, Serge Koussevitzky cond., Jascha Veissi, soloist. *Most recent Tanglewood performance*: July 25, 1993, John Eliot Gardiner cond., Yuri Bashmet, soloist.

Berlioz spent more than a year in Italy in 1831 and 1832, having won the Prix de Rome, instituted by the French Government to enable French artists to study in an environment of classical art treasures, whether painting or sculpture. Musicians were loosely thought to need the same benefits, but for Berlioz the price of a few years' state pension was exile from the central sources of his art. He had already developed a strong distaste for all Italian opera from disgust at the noisy enthusiasm of the "dilettanti," as its fans were termed. In Rome itself he found the cultivation of music indescribably narrow and parochial; the musical establishment at St. Peter's shocked him as being miserably inadequate for such an immense building. He was not much interested in architectural treasures in themselves, more in their potential for music. In Florence it is clear that he was more preoccupied with reading Shakespeare than with his surroundings.



In the country, on the other hand, in Subiaco, and on the long walk from Naples to Rome, he really found musical inspiration. "I long to go to Mount Posilippo," he wrote, "to Calabria, or to Capri, and put myself in the service of a brigand chief. That's the life I crave: volcanos, rocks, rich piles of plunder in mountain caves, a concert of shrieks accompanied by an orchestra of pistols and carbines, blood and Lacryma-Christi, a bed of lava rocked by subterranean tremors: *allons donc, voilà la vie!*"

At Alatri, on his return from Naples, Berlioz and his two Swedish hiking companions spent a dreadful night on hard beds, plagued by fleas and by the "young men serenading, going round the village all night singing beneath their mistresses' windows, to the accompaniment of a guitar and a terrible squawking clarinet."

Here clearly is the background to the last two movements of *Harold en Italie.* But the work did not come into being at that time. In 1834, over a year after Berlioz's return to Paris, Paganini, in admiration of the *Symphonie fantastique,* asked Berlioz for a work in which he could display his powers on a fine Stradivarius viola. Berlioz at first planned a choral work based on the last hours of Mary Queen of Scots, but somehow the ideas were transmuted into the four-movement symphony with solo viola *Harold en Italie,* incorporating two passages that had actually been composed in Italy for the overture *Rob Roy,* which Berlioz had recently rejected.

The new work was to be a series of Italian souvenirs in a symphonic frame with a title alluding to Byron. Donald Tovey's *bon mot* has relieved us of one obligation: "There are excellent reasons," he wrote, "for reading *Childe Harold's Pilgrimage.* But among them I cannot find any that concern Berlioz and this symphony." He was right insofar as the four movements of the symphony do not enact the contents of the poem, but he was wrong to suppose that Harold is an irrelevance: he is the spectator of events and scenes, not a participant in them. Harold is, of course, a Byronic Berlioz. All four movements picture outdoor scenes drawn from the most vivid experiences of his Italian stay. The melancholy of Byron's hero is clearly heard at the opening and in the third-movement Serenade, echoes of the spleen so vividly described by Berlioz in his *Memoirs.* The pilgrims and tolling bells in the second movement (deftly scored for horns and harp) appeared in any Italian itinerary of the time. Berlioz felt no special sense of identification with pilgrims in this movement as he did with hillsmen and brigands, but this makes no difference to the elegant musical design of the piece, nor to its evocative color. It became a favorite piece in Berlioz's concert tours in the 1840s and 1850s, often detached from the rest of the symphony.

The Serenade is an ingenious exercise in creating a folksy atmosphere while at the same time combining different rhythms, the more languorous melody on the English horn unperturbed by the jaunty piping of the hillsman or the stately span of Harold's theme. The last movement borrows the device of parading previous themes in the manner of Beethoven's Ninth Symphony, not for any convincing reason, but to draw the work together and to pay tribute to the finest symphonic model Berlioz knew. When it is the turn of Harold's theme to be recalled (on the viola), it has become so protracted after its successive elongations in previous movements that it only achieves half its span. The frenetic vigor of the finale makes a stirring close interrupted only once by distant memories of the Pilgrims' March. The solo viola's final phrases in

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this brief interlude are drowned by the orchestra's savage interruption, and Harold is heard no more.

Harold in Italy remains a symphony, not a concerto, for the traditional balance between soloist and orchestra is shifted. Berlioz was the first to perceive the viola's potential as an expressive instrument, and because it is a dramatic and expressive rather than a virtuoso work, the soloist is rarely the protagonist, more often a bystander marking his presence with a recurrent theme. Paganini was startled and offended by this; he found the solo part "too full of rests" and never played it, although he later came to appreciate its worth in no uncertain terms by making Berlioz a gift of 20,000 francs at a time when the composer was most in need, allowing him to compose the next symphony, *Roméo et Juliette*, fittingly dedicated to Paganini.

The music of *Harold en Italie* is full of youthful vitality, tinged with that appealing romantic sensibility that Berlioz borrowed so poetically from literature. For him it was an autobiographical vignette; the Italian experience was something to which all his later music, from *Benvenuto Cellini* to *Les Troyens*, would bear powerful witness.

HUGH MACDONALD

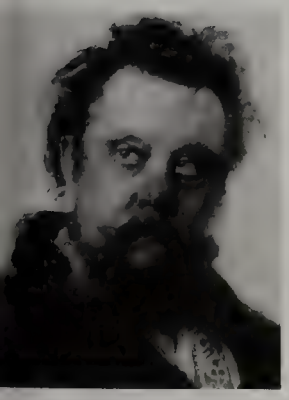
Hugh Macdonald—Avis Blewett Professor of Music at Washington University, principal pre-concert speaker for the Saint Louis Symphony Orchestra, and general editor of the New Berlioz Edition—writes extensively on music from Mozart to Shostakovich.

Modest Mussorgsky (1839-1881)

Prelude to the opera "Khovanshchina"

First performance: February 21, 1886, St. Petersburg, when Nikolai Rimsky-Korsakov conducted his own completion of Mussorgsky's opera, which was left unfinished at the composer's death. *First BSO performance of the Prelude*: October 1924, Serge Koussevitzky cond. *First Tanglewood performance*: August 15, 1936, Koussevitzky cond. *Most recent Tanglewood performance*: July 2, 1988, Yuri Temirkanov cond.

The greatest musical dramatist of 19th-century Russia died at the age of forty-two, leaving almost as many major works unfinished as finished. Both his early death and the body of projected operas that remained drafts or torsos resulted from his extremely unstable life, largely the result of an addiction to the bottle. Yet Mussorgsky was without a doubt one of the most original composers of his age, and certainly the greatest in setting to music the Russian language, whether in songs or opera. Though he had a lyrical strain that shines in all his music, his most characteristic work is in the naturalistic vein, capturing the rhythms and the natural melody of spoken Russian in his settings. This was regarded by many musicians at the time as "unmusical"; Tchaikovsky, for example, viewed Mussorgsky's music as little more than amateurish. Yet his songs and operas, more than any vocal works by any Russian composer, have taught later Russian musicians how to approach their own language in music (much as Henry Purcell's work taught Benjamin Britten a great deal about setting English texts).



Of Mussorgsky's large works, only *Boris Godunov* was completed and performed in his lifetime—and that work was heard in two different versions. Of his earlier operas, *Salammbô*, based on Flaubert, remained an early fragment, and *The Marriage*, after Gogol, was finished only through its first act. The two major

operas of his later years were a serious opera on a historical theme, *Khovanshchina*, and a lyric comedy, *Sorochintsky Fair*. He worked on both of them, more or less simultaneously in alternation, from the early 1870s until he entered his final decline at the end of 1880. During the last month of the composer's life, when he was confined to a hospital, with occasional bouts of delirium and a paralysis taking over his respiratory system, his friends—including Borodin and Rimsky-Korsakov—visited him daily. When they arrived on March 28, 1881, they were informed that Modest Petrovich had died at 5 a.m. Vladimir Stasov, the writer who had been much involved with the work of all the nationalist Russian composers, later recalled:

> In the first moments following his death, N.A. Rimsky-Korsakov declared to all the rest of his comrades that he would prepare for publication all of Mussorgsky's compositions which still remained unpublished, and that he would put *Khovanshchina* in order, finish it, and orchestrate it.

At that time *Khovanshchina* was almost fully composed in piano score, except for the finale. Rimsky finished and orchestrated the score, bringing it to performance for the first time in 1886. (Most modern performances of *Khovanshchina*, though, including the current Metropolitan Opera production, use the 1958 orchestration by Dmitri Shostakovich, who returned to the composer's piano-vocal score with the aim of being more faithful to the peculiarities of Mussorgsky's style, which Rimsky always tended to smooth over.)

The title of the opera, a mouthful for any non-speaker of Russian, is virtually untranslatable. The story is set in the late seventeenth century, when the leader of the military police, or *Streltsy*, is one Prince Ivan Khovansky, who is determined to get the Tsar's throne for his son Andrei, wresting it from the three co-regents, Ivan, Peter, and Sophia. When he hears of this, Peter derisively labels the plan *Khovanshchina*—something like "Khovansky-ism." Perhaps the



easiest way to express it in English (taking a stylistic cue from the titles of Robert Ludlum thrillers) would be "The Khovansky Plot."

The notebook that contains Mussorgsky's piano score for the entire first act of *Khovanshchina* begins with the opera's Prelude. It is dated "2 September 74 in Petrograd." Unlike many operatic preludes of the nineteenth century, this one does not summarize the plot or principal characters of the opera. Sometimes known as "Dawn on the River Moskva," it is a genre painting pure and simple, imbued with the spirit of folk song, elaborated progressively as if from singer to singer.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Modest Mussorgsky

"Pictures at an Exhibition," orchestrated by Maurice Ravel

First performance: October 22, 1922, Paris, Serge Koussevitzky cond. *First BSO performances (American premiere)*: November 1924, Koussevitzky cond. *First Tanglewood performance*: August 10, 1939, Koussevitzky cond. *Most recent Tanglewood performance*: August 1, 2008, Peter Oundjian cond.

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by M. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita, the rock one of Emerson, Lake & Palmer, or the more recent orchestral version by Vladimir Ashkenazy.* Ravel's edition is the time-tested survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.



The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club... It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of his opera *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled "A rich Jew wearing a fur hat" and "A poor Jew: Sandomierz." Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, "Two Polish Jews, one rich, one poor," and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow...

Stu Rosner



Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played "*con lamento.*"

The Hut on Chicken Legs: A clock in 14th-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

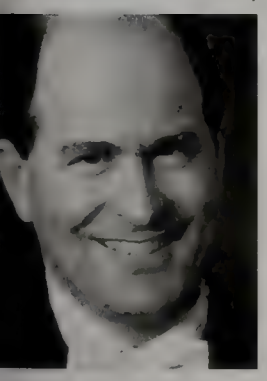
The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1866." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Solo Artist

Steven Ansell



Steven Ansell joined the Boston Symphony Orchestra as principal viola in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded in 1979, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Marlboro, Schleswig-Holstein, Newport, Blossom, Spoleto, and Snowbird music festivals. He teaches at the Boston University College of Fine Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. Mr. Ansell's solo appearances with the Boston Symphony Orchestra have included performances of Mozart's *Sinfonia concertante* for violin and viola, Berlioz's *Harold in Italy*, Bruch's Concerto for Viola, Clarinet and Orchestra, and Strauss's *Don Quixote*. He has previously performed *Harold in Italy* with the BSO under the direction of Emmanuel Krivine (in October 2003) and James Levine (his most recent solo appearances with the orchestra, in October 2008).

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(Blessed are they that mourn)

Denn alles Fleisch es ist wie Gras
(For all flesh is as grass)

Herr, lehre doch mich
(Lord, make me to know)

Wie lieblich sind deine Wohnungen
(How amiable are thy tabernacles)

Ihr habt nun Traurigkeit
(Ye now have sorrow)

Denn wir haben hie keine bleibende Statt
(For here we have no continuing city)

Selig sind die Toten
(Blessed are the dead)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
HEI-KYUNG HONG, soprano
MATTHIAS GOERNE, baritone

Text and translation begin on page 26.

This afternoon's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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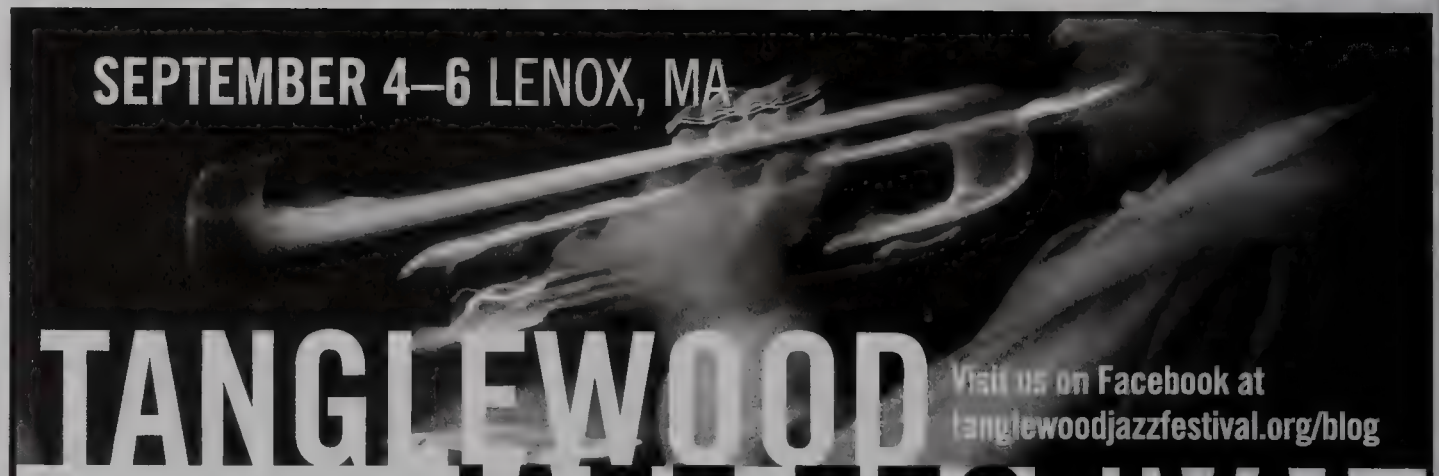
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Tanglewood Jazz Festival

Johannes Brahms (1833-1897)

"Ein deutsches Requiem" ("A German Requiem"), Opus 45, on words from Holy Scripture

First performance in final form (see below): February 18, 1869, Leipzig, Carl Reinecke cond. *First BSO performances*: March 1926, Serge Koussevitzky cond.; Harvard Glee Club, Radcliffe Choral Society; Ethyl Hayden and Boris Saslawsky, vocal soloists. *First Tanglewood performance*: August 14, 1948, Robert Shaw cond.; Festival Chorus; Frances Yeend and James Pease, vocal soloists. *Most recent Tanglewood performance*: July 11, 2003, Rafael Frühbeck de Burgos cond.; Tanglewood Festival Chorus, John Oliver, cond.; Heidi Grant Murphy and Russell Braun, vocal soloists. More recently here, on July 14, 2006, James Levine led the BSO and Tanglewood Festival Chorus in the fourth movement, "Wie lieblich sind deine Wohnungen," in memory of Lorraine Hunt Lieberson.

When Johannes Brahms produced his most serious and ambitious new works, he was apt to be the most flippant and dismissive in talking about them. When in April 1865 he sent Clara Schumann a draft toward a piece, he observed, "It's probably the least offensive part of some kind of a German Requiem. But since it may have vanished into thin air before you come to Baden, at least have a look at the beautiful words it begins with." The chorus he is impugning, "How lovely is thy dwelling place, O Lord of Hosts," of course did not vanish from *Ein deutsches Requiem*. And it is, of course, one of the most limpidly beautiful and beloved works in the choral repertoire.



In later years Brahms said, "I don't like to hear that I wrote the *Requiem* for my mother." By the law of Brahmsian obliqueness, that is a tacit admission that the death of his beloved mother in 1865 was part of the inspiration. He just didn't like people talking about it. In a letter of 1873 he is forthright about the other, masculine half of its inspiration: after the collapse of a performance proposed for a Robert Schumann memorial, he insists "how completely and inevitably such a work as the *Requiem* belonged to Schumann."

So *Ein deutsches Requiem* had piercing personal associations for Brahms: the loss of his mother Christiane, and of Robert Schumann his mentor and spiritual father. The inception of the work dates from the brutally traumatic episode of May 1854—Schumann's plunge into the Rhine in a maddened attempt at suicide. Within days of the event Brahms had sketched three movements of a two-piano sonata, which he later tried to turn into a symphony. The first movement of those two abortive works became the tumultuous first movement of the D minor piano concerto. The original second movement, a slow death march in triple time, Brahms eventually turned into the second movement of the *Requiem*: "For all flesh it is as grass." The premiere of what was intended as the complete work took place in Bremen Cathedral on Good Friday, 1868; afterward, on the advice of his old Hamburg teacher Eduard Marxsen, Brahms added the soprano solo as fifth movement.

It is characteristic of Brahms to have created his memorial for two revered people as a sacred work (a conventional thing to do), to base the work on precedents in religious music (likewise conventional, and Brahmsian), and yet to write a piece remarkably unlike any other. *Ein deutsches Requiem* is not a Mass nor quite an oratorio. It is not based on a traditional liturgical text but rather compiled from the Bible and the Apocrypha, by a composer who knew scripture intimately.

The title "*Ein deutsches Requiem*" gives us the first clue to the work's singularity: this is

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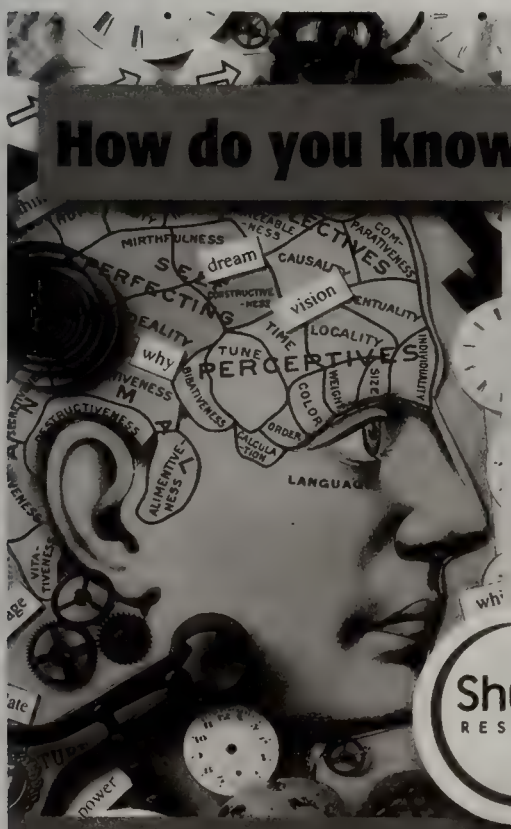
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"a" requiem, a personal memorial for the dead rather than "the" familiar Catholic one. Beyond that, the work is so spiritual in tone, so Protestant, so close to scripture, that few listeners notice the strange exclusion in the text: it never once mentions the eponymous founder of the Christian religion. This little oversight was dutifully pointed out to Brahms by musician/theologian Karl Reinthaler, who prepared the chorus for the first performance: "In this composition you stand... certainly on Christian ground... But what is lacking... is the pivotal point: the salvation in the death of our Lord."

Brahms responded politely but unequivocally: "I confess that I would gladly omit even the word 'German' and instead use 'Human.' Also... I would dispense with places like *John* 3:16. On the other hand, I've chosen one thing or another because... I needed it, and because with my venerable authors I can't delete or dispute anything."

The biblical verse he would dispense with is perhaps the central one in the Christian faith: "For God so loved the world, that He gave His only begotten Son, that whoever believes in him should not perish, but have everlasting life." If Brahms was a confirmed North German Protestant by upbringing and temperament, he was also a confirmed skeptic and agnostic—in the terms of our day, a "secular humanist." For himself, Brahms would not call Christ a particular son of God. With his usual implacable honesty, he made sure his work embodied that conviction. In saying "I can't delete or dispute" familiar sacred words, he obliquely confesses that even the lingering hints of resurrection are not his own sentiments. In his *Requiem* the dead are not reborn but released: "They rest from their labors."

So Brahms wrote his *Requiem* not to succor the dead but to comfort those who mourn. And it has comforted them through the generations since that first Good



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Friday in Bremen, when it was received as a work of overwhelming impact and historic importance. In his mid-thirties Brahms had become the towering creator that Robert Schumann had once prophesied.

The *Requiem* begins with pulsing basses and the gentle rise and fall of violas and cellos (Brahms kept the brightness of violins out of this somber movement). The first words foreshadow the purpose of the *Requiem*, and its progression from darkness to light: "Blessed are they that mourn, for they shall be comforted." The style is at once completely Brahmsian and in its tenderness unlike anything he wrote before or after. At the same time it is suffused with echoes of religious music back through Beethoven's *Missa Solemnis*, through Mozart and Haydn to Bach and Handel, beyond that a century earlier to the austere gravity of Heinrich Schütz and further back to the Renaissance polyphonists. As in Schütz, the music of the *Requiem* seems to rise directly from the German of Luther's Bible: "*Selig sind, die da Leid tragen, denn sie sollen getröstet werden.*" The music gives voice to the spirit of those words, which return at the end of the first movement distilled to their essence: "*getröstet werden,*" "be comforted."

The second movement begins as a funeral march, as it had been when Brahms first sketched it in the days after Robert Schumann's plunge into the Rhine. The dark

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minor of the themes is counterpoised by pealing, Bach-like high chords in strings and winds; beneath is the fateful and relentless pounding of drums. In stark octaves the voices declaim "*Denn alles Fleisch es ist wie Gras...*" ("For all flesh it is as grass, and every splendor of men like the grasses' bloom.") Then the gentle answering phrase, "the grass has withered, and the flowers fallen." A contrasting moment evokes patience, then the funeral march returns, building to something near despair before the radiant answer in music recalling Beethoven's *Ode to Joy*: "But the Lord's word endures forever...and sorrow and sighing shall flee away."

In the third movement the solo baritone and choir exchange chastening words from scripture: "Surely every man walks in a vain show...he heaps up riches, and knows not who shall gather them." Yet this movement like the whole work ends in joy and consolation—here the pealing fugue over the fixed pedal point of certainty in the bass: "But the souls of the righteous are in the hand of God."

Then comes "How lovely is thy dwelling place, O Lord of Hosts," sublimely beautiful and as apparently artless as a folk song. In the next movement the solo soprano's central words evoke the memory of Christiane Brahms: "I will comfort you as one whom his mother comforts." The sixth movement brings dark colors and old/new harmonies to the text: "Now we have here no dwelling place but seek the one to come." This simple and plainspoken movement displays one of the main driving forces of the *Requiem*: harmonies at once archaic and fresh, piercingly expressive with every turn. The movement ends with a grand fugue on Handelian verses and, for the first time, with Handel as its manifest inspiration: "Lord, thou art worthy to receive glory and honor and power." The fugue shows off Brahms's gift for making a traditional genre his own without negating anything of the tradition. Yet the *Requiem* is one of the few large choral works of the nineteenth century not dominated by echoes of Handel.

The music of the finale is full and rich but not showy, with the same lyrical sweetness, the same limpid austerity and humility that the *Requiem* possesses from its beginning. It comes to rest without Beethovenian perorations or Handelian kettledrums, but with submission to the inevitable, a peace of resignation and meditation. "Blessed are they that mourn," Brahms's *Requiem* begins. It ends, "Blessed are the dead which die in the Lord from henceforth: Yea, said the Spirit, they rest from their labors." With a radiant gentleness the music dies away on its opening word, "*selig*," "blessed"—the dead blessed not in Paradise but in the hearts of the living.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Blessed are they that mourn:
for they shall be comforted.

Matt. 5:4

Die mit Tränen säen, werden mit
Freuden ernten. Sie gehen hin und
weinen und tragen edlen Samen und
kommen mit Freuden und bringen
ihre Garben.

They that sow in tears shall reap in joy.
They go forth and weep, bearing
precious seed, and shall doubtless come
again with rejoicing, bringing their
sheaves with them.

Ps. 126:5-6

Denn alles Fleisch es ist wie Gras und
alle Herrlichkeit des Menschen wie des
Grases Blumen. Das Gras ist verdorret
und die Blume abgefallen.

For all flesh is as grass, and all
the glory of man as the flowers of
grass. The grass withereth, and the
flower thereof falleth away.

I Pet. 1:24

So seid nun geduldig, liebe Brüder, bis
auf die Zukunft des Herrn. Siehe, ein
Ackermann wartet auf die köstliche
Frucht der Erde und ist geduldig darüber,
bis er empfahe den Morgenregen und
Abendregen.

Be patient, therefore, brethren, unto
the coming of the Lord. Behold, the
husbandman waiteth for the precious
fruit of the earth, and hath long
patience for it, until he receive the
early and latter rain.

Jas. 5:7

Denn alles Fleisch es ist wie Gras und
alle Herrlichkeit des Menschen wie des
Grases Blumen. Das Gras ist verdorret
und die Blume abgefallen.
Aber des Herrn Wort bleibet in
Ewigkeit.

For all flesh is as grass, and all
the glory of man as the flower of
grass. The grass withereth, and the
flower thereof falleth away.
But the word of the Lord endureth for
ever.

I Pet. 1:24-25

Die Erlöseten des Herrn werden wieder
kommen und gen Zion kommen mit
Jauchzen; ewige Freude wird über ihrem
Haupte sein; Freude und Wonne werden
sie ergreifen, und Schmerz und Seufzen
wird weg müssen.

And the ransomed of the Lord shall
return, and come to Zion with songs
and everlasting joy upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall be made
to flee.

Isa. 35:10

Herr, lehre doch mich, dass ein Ende mit
mir haben muss, und mein Leben ein
Ziel hat und ich davon muss.
Siehe, meine Tage sind einer Hand breit
vor dir, und mein Leben ist wie nichts
vor dir. Ach, wie gar nichts sind alle
Menschen, die doch so sicher leben!
Sie gehen daher wie ein Schemen und
machen ihnen viel vergebliche Unruhe;
sie sammeln, und wissen nicht, wer es
kriegen wird.
Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

Lord, make me to know that there must
be an end of me, that my life has a term,
and that I must hence.
Behold, thou hast made my days as an
handbreadth; and mine age is as nothing
before thee: verily, every man at his
best state is altogether vanity.
Surely every man walketh in a vain
shew: surely they are disquieted in
vain: he heapeth up riches and knoweth
not who shall gather them.
And now, Lord, what is my hope?
My hope is in thee.

Ps. 39:4-7

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an.

The souls of the righteous are in the hands of God, and there shall no torment touch them.

Wisd. of Sol. 3:1

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen; die loben dich immerdar.

How amiable are they tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh rejoice in the living God.

Blessed are they that dwell in thy house: they will still be praising thee.

Ps. 84:1-2,4

Ihr habt nun traurigkeit; aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ye now have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

John 16:22

Ich will euch trösten, wie einen seine Mutter tröstet.

I will comfort you as one whom his mother comforteth.

Isa. 66:13

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost funden.

Behold with your eyes: a little while I have had tribulation and labour, and have found great comfort.

Eccles. 51:35

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

For here we have no continuing city, but we seek one to come.

Heb. 13:14

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick, zur Zeit der letzten Posaune.
Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweislich, und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort, dass geschrieben steht:
"Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?"

Behold I shew you a mystery:
We shall not all sleep, but we shall all be changed,
in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass, the saying that is written:
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?

I Cor. 15:51-52, 54-55

Herr, du bist würdig, zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

Rev. 4:11

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

Rev. 14:13

Guest Artists

Hei-Kyung Hong



The Korean-American soprano Hei-Kyung Hong has sung in most of the world's operatic capitals, in roles ranging from Baroque to contemporary. Her Metropolitan Opera debut in 1984 was as Servilia in *La clemenza di Tito* under James Levine; she has gone on to sing nearly 200 performances there of such roles as Mozart's Ilia, Pamina, Despina, Zerlina, Susanna, and the Countess; Cleopatra in *Giulio Cesare*; Puccini's Mimì, Liù, and Lauretta; Gilda in *Rigoletto* opposite Luciano Pavarotti, Gounod's Juliette, Rosina in John Corigliano's *The Ghosts of Versailles*, Eva in *Die Meistersinger von Nürnberg*, and Freia in *Das Rheingold*. Several of these performances were either broadcast on PBS or recorded for DVD (Deutsche Grammophon). She made her Lyric Opera of Chicago debut as Musetta, her San Francisco Opera debut as Gilda, and has appeared with Canadian Opera and the opera companies of Dallas, Los Angeles, and Washington, among many others, in repertoire including Massenet's *Manon*, Tatiana in *Eugene Onegin*, Leila in *Les Pêcheurs de perles*, and Violetta in *La traviata*. In 2006-07 she sang Violetta at the Metropolitan Opera as well as Liù and Mimì in "Met in the Parks" performances. In 2007-08 she returned to the Met as Mozart's Countess, sang Violetta for her Cincinnati Opera debut, and toured Korea in a program of sacred music. She appeared twice at Carnegie Hall, in a gala concert of arias and ensembles with tenor Woo-Kyung Kim and baritone Hyung Yun, and in Mendelssohn's *Elijah* with the Collegiate Chorale. Her performances in Europe have also earned acclaim. Her debut at La Scala as Liù resulted in an offer to open the 2004 season as Mimì. She has sung Micaela, the Countess in *Figaro*, and Liù in Paris; Mimì in Vienna, Munich, and Amsterdam; and Liù at Covent Garden and in Rome. Hei-Kyung Hong's orchestral repertoire is also wide-ranging. She has sung Bach with Trevor Pinnock and the Montreal Symphony, and has appeared with the Boston Symphony, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, and many others, under such conductors as Charles Dutoit, Mariss Jansons, Seiji Ozawa, André Previn, and Lorin Maazel, with whom she sang the final scene from *Daphne* for the Bayerische Rundfunk. The late conductor/composer Giuseppe Sinopoli wrote his *Lou Salome* Suite for her; they premiered it together, with the New York Philharmonic. Hei-Kyung Hong's first solo recording of operatic arias was released in 1998 on RCA Red Seal. With mezzo-soprano Jennifer Larmore she recorded Bellini's



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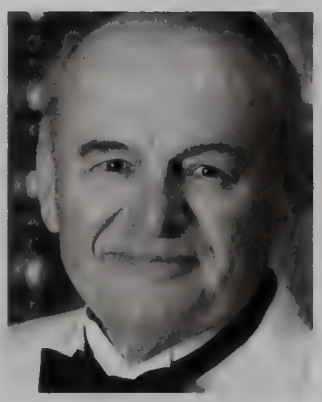
I Capuleti e i Montecchi and "Bellezze Vocale," a collection of operatic duets, both for Teldec. She recorded *Carmina burana* with the Atlanta Symphony for Telarc, and appears on many other recordings and DVDs originating from her operatic performances, many conducted by James Levine. Hei-Kyung Hong is a graduate of the Juilliard School of Music and its American Opera Center. She made her Boston Symphony Orchestra debut in July 1999, as soloist in Mozart's *Great* C minor Mass, and also appeared with the BSO in the October 2004 performances, in Boston and at Carnegie Hall, of Mahler's Symphony No. 8 that inaugurated James Levine's tenure as the orchestra's music director. Earlier this month she sang the role of Eva in the Tanglewood Music Center Orchestra's concert performance of *Die Meistersinger von Nürnberg*, Act III, led by Maestro Levine.

Matthias Goerne



Matthias Goerne has received worldwide praise for his interpretations of Lieder. He is a frequent guest at such prestigious venues as New York's Carnegie Hall and London's Wigmore Hall. Among his musical partners are renowned pianists Pierre-Laurent Aimard, Leif Ove Andsnes, Alfred Brendel, Christoph Eschenbach, and Elisabeth Leonskaja. From 2008 to 2011, Mr. Goerne will perform and record songs by Franz Schubert on eleven CDs for Harmonia Mundi; during these seasons, important venues all over the world will present him in the complete series of eleven Schubert recitals. Matthias Goerne is equally acclaimed on the concert stage, where he appears with the world's foremost orchestras and conductors at leading venues and festivals. Highlights of recent seasons include performances at the summer festivals in Salzburg and Lucerne, concerts and recital tours across Europe and in Brazil, the United States, and Japan, and concerts with the New York Philharmonic, San Francisco Symphony, and the Orchestre de Paris, among many others. Also much in demand as an opera performer, Matthias Goerne has appeared at the Metropolitan Opera in New York, the Royal Opera House–Covent Garden in London, the Teatro Real in Madrid, Dresden Semperoper, at the Salzburg Festival, and at the Saito Kinen Festival in Japan, in roles ranging from Papageno and Wolfram to the title roles in Berg's *Wozzeck* and Aribert Reimann's *Lear*. Recent highlights include appearances at Zurich Opera as Sebastiano in *Tiefland* and at Berlin's Deutsche Oper as Kurwenal in *Tristan and Isolde*. Under the baton of Seiji Ozawa he appeared at the Opéra National de Paris as Wolfram in *Tannhäuser* and at the Maggio Musicale in Florence as Orest in *Elektra*. Many of his recordings have received prestigious awards. His latest recordings include Zemlinsky's *Lyric Symphony* with the Orchestre de Paris, and songs by Franz Schubert with Elisabeth Leonskaja, released in spring 2008 as part of "The Goerne/Schubert Edition" on Harmonia Mundi. In 2001 Mr. Goerne was appointed an Honorary Member of the Royal Academy of Music in London. From 2001 through 2005 he held a teaching position as a Professor of Lied Interpretation at the Schumann Hochschule in Düsseldorf. Born in Weimar, he studied with Hans-Joachim Beyer in Leipzig, and with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. Matthias Goerne previous appearances with the Boston Symphony Orchestra have all been at Tanglewood: in July 2001 singing Mahler's *Rückert-Lieder*, in July 2002 singing songs of Hugo Wolf, and in August 2005 singing songs from Mahler's *Des Knaben Wunderhorn*.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Wagner's *Die Meistersinger von Nürnberg,* Act III, with James Levine; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. This past subscription season with the BSO, the chorus performed Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem,* Ravel's complete *Daphnis and Chloé,* and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River,* Steven Spielberg's *Saving Private Ryan,* and John Sayles's *Silver City.* In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy.* The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

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HARRIS — Symphony No. 3
(in one movement)

THOMSON — "Five Songs from William Blake"
The Divine Image
Tiger! Tiger!
The Land of Dreams
The Little Black Boy
And Did Those Feet

THOMAS HAMPSON, baritone

Texts begin on page 37.

{ I n t e r m i s s i o n }

BARBER — Three Songs with Orchestra
Sure on this shining night, Opus 13, No. 3
Nocturne, Opus 13, No. 4
I hear an army charging upon the land, Opus 10, No. 3

Mr. HAMPSON

Texts begin on page 44.

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BERNSTEIN

"The Age of Anxiety," Symphony No. 2
for piano and orchestra
(after W.H. Auden's poem)

Part I

The Prologue (Lento moderato)
The Seven Ages (Variations 1-7)
The Seven Stages (Variations 8-14)

Part II

The Dirge (Largo)
The Masque (Extremely fast)
The Epilogue (Adagio—Andante—Con moto)

ORLI SHAHAM, piano

NOTES ON THE PROGRAM

Roy Harris (1898-1979)
Symphony No. 3 (1939)

First performance: February 24, 1939, Symphony Hall, Boston, Boston Symphony Orchestra, Serge Koussevitzky cond. *First Tanglewood performance*: August 3, 1940, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 27, 1974, Eugene Ormandy cond.

"Let's not kid ourselves," wrote Roy Harris to the composer and lexicographer Nicolas Slonimsky in 1951, "my Third Symphony happened to come along when it was needed. The first season it was greeted with the same boos and bravos as have been all my works. Then *Time* magazine hailed it as the most important American symphony, and the Third Symphony was in." It came along, assured, instantly and forcefully intelligible, exuberant with physical energy and aflame with ethical aspiration, at a point when we were ready to receive a strong and unmistakably American symphony.



The whole issue of an "unmistakably American symphony," of a specifically American symphonic style, seems perhaps naïve and irrelevant now; in the 1920s and '30 it was a burning question. Roy Harris was among the most vigorously vocal of those musicians who rejected the idea that our popular styles and genres gave adequate representation of the American character. He felt as well that there existed a distinctively American tone of voice, manner, and vocabulary in music. In 1933, the year of his first symphony, which he actually called *Symphony 1933* and which Koussevitzky hailed as America's first tragic symphony, Harris published an essay called "Problems of American Composers." In it, after an impassioned description of the American landscape and character, he proposes that just as the American composer's moods "are not warmed-over moods of eighteenth- and nineteenth-century European society, [neither] is his musical material rearranged and

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retinted formulas of the standard classics which our audiences, teachers, and critics, and our imported conductors and performers have been trained to think of as the only possible music."

Harris was forty-one when the premiere of the Third Symphony by Serge Koussevitzky and the BSO in February 1939 propelled him into prominence. (Piston was similarly slow to emerge, as was Carter later on, but Copland was famous in his twenties, while Sessions and Thomson established themselves as significant figures in their thirties.) His official Opus 1, a piano sonata, was written at thirty-three, and it was not until he was twenty-six that Harris decided to be a composer. When he saw that music was his vocation, he went to two teachers, Henry Schoenfeld and Arthur Farwell, who shared solid German training and a commitment to using indigenous American materials in their concert music. In 1926, Harris had his first important public performance when Howard Hanson conducted an orchestral Andante in Rochester. That year, he joined the procession of American musicians heading for Paris to acquire craft and discipline from Nadia Boulanger, as Copland had done a few years before.

In January 1934, Serge Koussevitzky took up the cause of the *Symphony 1933*. As an American composer, one could not have had a better friend than Koussevitzky, and the Boston Symphony, whose concerts were also broadcast, was of utmost importance in the building of Harris's reputation. Under Koussevitzky it introduced five of his first six symphonies, and during Koussevitzky's tenure as music director the BSO performed the Third more than a dozen times over ten years in Boston and elsewhere. In later years, as public taste moved away from the "strong-arm" movement of the '30s into which he had fit so well, Harris was a less visible figure than formerly; nonetheless, he continued as a prolific and vigorous writer in the large instrumental and choral forms. The number of his symphonies grew to fifteen by 1978 (not including the 1952 symphony for the West Point band).

The title page of the Third Symphony includes the words "In one movement." The single movement does, however, fall into clearly articulated sections, to whose succession Harris provided this roadmap:

I. Tragic—low string sonorities
II. Lyric—strings, horns, woodwinds
III. Pastoral—woodwinds with a polytonal string background
IV. Fugue—dramatic
 A. Brass and percussion dominating
 B. Canonic development of materials from Section II constituting background for further development of Fugue
V. Dramatic—Tragic
 A. Restatement of violin theme of Section I: tutti strings in canon with tutti woodwinds against brass and percussion developing rhythmic motif from climax of Section IV
 B. Coda—development of materials from Section I and II over pedal timpani

Elliott Carter, reviewing the symphony in 1940—he called it "a folklore work with literary overtones"—put some critical flesh on the bare bones of the composer's outline: "Musically, Harris's Third Symphony represents a step toward simplification, so that only the most typical and fundamental characteristics are expressed: It is in five block-like sections, each one with a dominating idea so definite that its character can be grasped at once.... The articulation of phrase and of section is always clearly marked: transitional material is almost completely eliminated. Voice leading is arranged to give a contrapuntal impression even in places where harmony predominates; counterpoint with one part well emphasized dominates the entire piece." The

opening, a cello melody whose first unfolding is subtly punctuated by the violas at phrase-endings, is a remarkable example of Harris's melodic gift and sense of paragraph. Equal to this "tragic" section in fantasy and control is the "pastoral," where, against a background of shimmering, nervously vibrating chords in the strings, woodwinds (some brass, too, later on) project a sequence of melodic fragments, all related, but with no two quite the same. Finally, it is perhaps of interest to note that the ending with its obsessive timpani strokes represents Harris's second thoughts, replacing an idea more abrupt and of less definite finality.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Virgil Thomson (1896-1989)
"Five Songs from William Blake"

Composed 1951. First performance: February 6, 1952, Louisville, Virgil Thomson cond., Mack Harrell, baritone soloist. *Only previous Boston Symphony Orchestra performances*: November 1986 (commemorating the composer's 90th birthday), Dennis Russell Davies cond., John Cheek, baritone. *Today's performance is the world premiere of a new, corrected edition of these songs in their version for full orchestra, an edition funded by the Thomson Foundation and edited by Charles Fussell.*



Virgil Thomson's music achieves a unique synthesis of the homespun Americana of his native midwest and the sophisticated, knife-edged neoclassicism in which he was steeped during his many years of residence in Paris. His straightforward sense of melody, grown from and often quoting folk songs and Baptist hymns; his stark simplicity of harmonic motion, synthesizing Satie and Sunday school; his buoyant rhythmic figurations, blending Stravinsky and hoe-down, mark his as one of the most distinctive voices in 20th-century music. "Thomson has the gift to be simple; his notes come down where they ought to be, in the place just right," wrote Andrew Porter in *The New Yorker* with a double reference to the Shaker tune "Simple Gifts" and Aaron Copland's quotation of it in *Appalachian Spring*. "His simplicity is not artless, but rather it is careful, refined and purified, by a process that has not destroyed its zest."

"William Blake's ideas, all of them, were in his day (and still are) radical, revolutionary and shocking," Thomson said in a lecture about the *Five Songs from William Blake* that he composed in 1951 on a commission from the Louisville



Stu Rosner

Orchestra. "But he expressed them in verses of such touching beauty that their very willfulness, their contradictions of common sense, could excite in people both anger and love. And they still do. Let us not after all forget that he was the farthest-out romantic among all the English poets." Thomson first came to know the work of the visionary artist-poet during his undergraduate days at Harvard in the early 1920s through S. Foster Damon, who was then teaching freshman English while pursuing a master's degree in literature at the university. Damon, a poet, scholar, and sometime composer (he also introduced Thomson to the work of Gertrude Stein and Eric Satie) was then beginning what would become a lifelong devotion to Blake by preparing his pioneering study of *William Blake, His Philosophy and Symbols* for publication in 1924. (Damon rounded out his career in 1965 with *A Blake Dictionary* after teaching for thirty-five years at Brown.) Thomson wrote his first song, in 1920, to Blake's *The Sunflower*, and he turned again to the English poet's verses for the 1951 Louisville Orchestra commission.

Thomson said that he attempted with the *Five Songs* "to encompass Blake's broadly humane philosophy," but he also made with them a virtual compendium of his own varied musical styles, from the hymn-like simplicity of *The Divine Image* and the drama of *Tiger! Tiger!*, to the intimately conversational *The Land of Dreams*, the Stephen Foster-inspired *The Little Black Boy*, and the impassioned declamation of *And Did Those Feet* (which text also inspired one of England's most beloved patriotic anthems from Sir Hubert Parry in 1916 under the title *Jerusalem*). Thomson's insights into the philosophical nature of each poem also summarize the expressive trajectory of his *Five Songs from William Blake*:

"***The Divine Image*** holds that mercy, pity, peace and love are qualities of 'the human form divine.' In other words, that body and soul are not two aspects of our humanity but one—inseparable and indivisible. This idea is obviously not acceptable to any orthodox faith—be that Judeo-Christian or even Muslim. But admit that it is attractive.

"***The Tiger*** raises the problem of evil. How did evil come to exist? Who dared to create it? As Blake puts it to the tiger, 'Did He who made the lamb make thee?'

"In ***The Land of Dreams*** a little child tells his father that only the unreal, only the things that we know to be not there, are the good things in life. And his widowed father, though not convinced, is also not able to dispute the point.

"***The Little Black Boy*** insists with compassion on the pathos of racial antagonisms. But the hope it offers for a reconciliation of black with white is simply the summons of God himself that they 'come out of the grove and round my golden tent like lambs rejoice.'

"***And Did Those Feet*** evokes, as many sacred texts have done, an Arcadian and a mythical past. Then comes the call to arms, to restore pastoral blessedness, to abolish the factories, 'those dark Satanic mills,' Blake calls them and to build a new Jerusalem 'in England's green and pleasant land.' All these years later, this hope seems still impractical. But it is an inspiring thought, a grand and daring dream-up by a great and grand poet."

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber series across the country. Program notes ©2009 Dr. Richard E. Rodda.

VIRGIL THOMSON

Five Songs from William Blake

1. The Divine Image

(Text: *Songs of Innocence, No. 12*, from *Songs of Innocence and of Experience*; 1789)

To Mercy, Pity, Peace, and Love
All pray in their distress;
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace, and Love
Is God, our Father dear;
And Mercy, Pity, Peace, and Love
Is man, His child and care.

For Mercy has a human heart,
Pity, a human face,
And Love, the human form divine,
And Peace, the human dress.

Then ev'ry man of ev'ry clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk, or Jew;
When Mercy, Love, and Pity dwell
There God is dwelling too.

2. Tiger! Tiger!

(Text: *Songs of Experience, No. 12*, from *Songs of Innocence and of Experience*; 1789)

Tiger! Tiger! burning bright
In the forests of the night;
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp!

When the stars threw down their spears
And water'd heav'n with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

3. The Land of Dreams

(Text: from *Poetical Sketches*; 1783)

Awake, awake my little boy!
Thou wast thy mother's only joy;
Why dost thou weep in thy gentle sleep?
Awake! thy father does thee keep.
"O, what land is the land of dreams?
What are its mountains, and what are its streams?
O, father! I saw my mother there,
Among the lilies by waters fair.
Among the lambs, clothed in white,
She walked with her Thomas in sweet delight.
I wept for joy, like a dove I mourn.
O! when shall I again return?"
Dear child, I also by pleasant streams
Have wander'd all night in the Land of Dreams;
But tho' calm and warm the waters wide,
I could not get to the other side.
"Father, O Father! what do we here,
In this land of unbelief and fear?
The Land of Dreams is better far,
Above the light of the morning star?"

4. The Little Black Boy

(Text: *Songs of Innocence, No. 5*, from *Songs of Innocence and of Experience*; 1789)

My mother bore me in the southern wild,
And I am black, but O! my soul is white;
White as an angel is the English child,
But I am black, as if bereav'd of light.

Please turn the page quietly.

My mother taught me underneath a tree,
And, sitting down before the heat of day,
She took me on her lap and kisséd me,
And, pointing to the east, began to say:

"Look on the rising sun, there God does live,
And gives His light, and gives His heat away;
And flowers and trees and beasts and men receive
Comfort in morning, joy in the noonday.

"And we are put on earth a little space,
That we may learn to bear the beams of love;
And these black bodies and this sunburnt face
Is but a cloud, and like a shady grove.

"For when our souls have learn'd the heat to bear,
The cloud will vanish; we shall hear His voice,
Saying: 'Come out from the grove, My love and care,
And round my golden tent like lambs rejoice.'"

Thus did my mother say, and kisséd me;
And thus I say to little English boy:
When I from black and he from white cloud free,
And round the tent of God like lambs we joy,

I'll shade him from the heat, till he can bear
To lean in joy upon our Father's knee;
And then I'll stand and stroke his silver hair,
And be like him, and he will then love me.

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5. And did those feet
(Text: from the Preface to *Milton: A Poem*; c.1804)

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark Satanic mills?
Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land!

Samuel Barber (1910-1981)
Three Songs with Orchestra

The three Barber songs on this program were written originally for voice and piano: "Sure on this shining night," from Opus 13, in 1938; "Nocturne," also from Opus 13, in 1940; and "I hear an army," from Opus 10, in 1936. For information on the premieres of these songs, see the program note. These are the first performances by the Boston Symphony Orchestra of any of these songs.



Two important loves were continually evident in the life and music of Samuel Barber: the love of great literature and the love of the singing voice. Barber was a sensitive, cultured, and discriminating reader (in English, French, German, and Italian) of the best literature throughout his life, and he translated a number of those works into music. The *Overture to "The School for Scandal,"* one of his most frequently performed compositions, was, he noted, "suggested by Sheridan's comedy." *Knoxville: Summer of 1915* was based on the words of James Agee. Shelley, Emily Dickinson, William Butler Yeats, Matthew Arnold, James Joyce, and A.E. Housman inspired other pieces. Barber came by his love of the human voice almost as part of his birthright. His aunt was the great Metropolitan Opera contralto Louise Homer, a frequent stage partner of Caruso, and her visits to the family home (with her husband, the art song composer Sidney Homer, who strongly encouraged his nephew's musical interests) and recital performances of some of Barber's early songs became a lasting influence on the young musician. When Barber enrolled at the Curtis Institute in Philadelphia to undertake his professional training at age fourteen (he was the second student admitted to the newly founded school), he studied not only composition and piano, but also voice. He was good enough to give a number of professional recitals during his early years, and he even recorded his own *Dover Beach* with the Curtis String Quartet for RCA Victor in 1936. In his music, Barber integrated word and voice through his masterful handling of lyricism, structure, and harmonic color. "He belongs to the conservative American composers...in that he paid considerable attention to his architectonic construction, was not afraid to yield to fluent

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melodic writing, preferred simplicity to complexity, and was ever in search of a deeply poetic idea," wrote musicologist David Ewen. Even more cogent was the evaluation by Barber's fellow composer Virgil Thomson: "Romantic music, predominantly emotional, embodying sophisticated workmanship and complete care. Barber's aesthetic position may be reactionary, but his melodic line sings and the harmony supports it."

Barber's four dozen songs extend across the whole of his career, from *A Slumber Song of the Madonna,* written when he was fifteen, to the Three Songs, Opus 45, of 1972, his next-to-last completed work. They distill the essence of his art—its lyricism, its precise contrapuntal interplay, its warmth of harmony, and its exquisite sensitivity to the written word.

Sure on this shining night (1938), Opus 13, No. 3, sets a meditative verse that appeared in 1934 in *Permit Me Voyage,* the first published collection of poems by the American writer, journalist, and critic James Agee; Barber returned to Agee's poetry a decade later for his *Knoxville: Summer of 1915.* The Opus 13 songs were first performed by soprano Barbara Troxell and pianist Eugene Bossart on April 4, 1941, at a "Modern American Music" program at the Curtis Institute. *Sure On This Shining Night* proved to be one of Barber's most popular songs, and he orchestrated it, along with *Nocturne* and *I Hear an Army,* for a broadcast appearance as conductor with mezzo-soprano Jennie Tourel and the CBS Symphony Orchestra on May 5, 1945.

Nocturne (1940), the last of the Four Songs, Opus 13, takes as its text a poem from a 1938 collection titled *The Carnival* by the American writer and translator Frederic Prokosch, whose peripatetic life provided him with the material for a dozen novels, including two best-sellers in the 1930s (*The Asiatics* and *The Seven Who Fled*), several books of verse, and a memoir (*Voices*) that recounted his encounters with some of the day's leading literary figures. Barber admitted that he was "not very keen" about Prokosch's poem, which begins tenderly but becomes increasingly enigmatic, but said that "the music just popped out for it."

Barber's Three Songs, Opus 10 (*Rain has fallen, Sleep now,* and ***I hear an army***), written in 1935-36 to texts from James Joyce's *Chamber Music* (1907, Joyce's first published work), are exactly contemporary with Barber's *Adagio for Strings,* and, though very different in mood and manner, share with that modern masterwork an uncanny ability to create both a carefully sculpted expressive world and a sure sense of musical line. *I hear an army* powerfully limns the war-like images of Joyce's verses; it was premiered by baritone Benjamin de Loache and pianist Edith Evans Braun at the Curtis Institute on March 7, 1937.

RICHARD E. RODDA

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SAMUEL BARBER
Three Songs with Orchestra

Sure on this shining night, Opus 13, No. 3
(text: James Agee)

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night I weep for wonder wand'ring far alone
Of shadows on the stars.

Nocturne, Opus 13, No. 4
(text: Frederic Prokosch, from *The Carnival*)

Close, my darling, both your eyes,
Let your arms lie still at last.
Calm the lake of falsehood lies
And the wind of lust has passed.

Waves across these hopeless sands
Fill my heart and end my day,
Underneath your moving hands
All my aching flows away.

Even the human pyramids
Blaze with such a longing now:
Close, my love, your trembling lids,
Let the midnight heal your brow.

Northward flames Orion's horn,
Westward the Egyptian light.
None to watch us, none to warn
But the blind eternal night.

I hear an army charging upon the land, Opus 10, No. 3 (1939)
(text: James Joyce, from *Chamber Music*)

I hear an army charging upon the land,
And the thunder of horses plunging, foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining the reins, with flutt'ring whips, the charioteers.

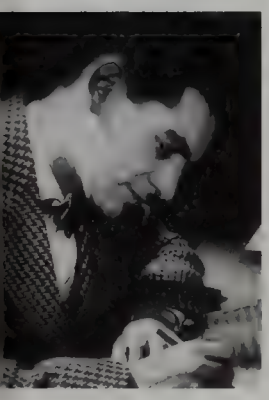
They cry unto the night their battlename:
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long, green hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, why have you left me alone?

Leonard Bernstein (1918-1990)

"The Age of Anxiety," Symphony No. 2 for piano and orchestra (after W.H. Auden's poem)

First performances: April 8 and 9, 1949, Boston Symphony Orchestra, Serge Koussevitzky cond., Leonard Bernstein, piano soloist. *First Tanglewood performance*: August 12, 1949 ("Tanglewood on Parade"), Koussevitzky cond., Bernstein, piano. Note that Bernstein revised the work in 1965; it is the revised version that one hears today. *Most recent Tanglewood performance by the BSO*: July 31, 1998, Robert Spano cond., John Browning, piano. *Most recent Tanglewood performance*: August 19, 2001, Tanglewood Music Center Orchestra, Roberto Abbado cond., Gianluca Cascioli, piano.



Between July 1944 and November 1946, W.H. Auden wrote an extended poem (in print it runs eight pages) entitled *The Age of Anxiety*, subtitled "A Baroque eclogue." In it, three men and a woman—Quant, Malin, Emble, and Rosetta—meet in a New York bar, where each has come to find a cure for boredom, loneliness, lack of purpose—or, if not a cure, a means of forgetting them. The poem follows their thoughts and their conversation—with interruptions from radio broadcasts of war news and commercial messages—through a long night, first in the bar itself, then moving to Rosetta's apartment, where the party continues, though the four individual participants become more and more isolated, even as they seek to end their rootlessness, through the attempt to find or accept a new faith. Finally, at dawn, Rosetta finds Emble passed out on her bed, while Quant and Malin say their goodbyes in the light of dawn on the streets and promptly forget one another's existence. The very title of Auden's poem has become an emblem to describe mid-twentieth-century life.

Leonard Bernstein was clearly taken with Auden's poem, which provides not only a title for this Symphony No. 2, but what must be called its plot. The published score contains an extended note in which the composer describes his astonishment at realizing, after the fact, how closely the music echoed the poem, which had been intended as no more than a general guide to its structure and expression. Long after completing the work, he claimed to have found details intended as purely musical gestures that were also unconscious references to the poem. Yet a detailed connection between poem and symphony may be a stumbling block for listeners. Certainly most composers who have written a programmatic description of their music have found that, ultimately, it gets in the way of the music. Though Bernstein retained his elaborate description in the revised score, he chose to rewrite the ending in a way that makes musical sense while breaking away from the letter of Auden's text. Throughout the work there is an elaborate solo piano part that makes the symphony a kind of piano concerto. In the original version, the piano was silent in the last section except for a single final chord. Bernstein had conceived this ending as the "phony faith" that the characters sought out; the pianist was to remain aloof

from that self-serving search, except for "a final chord of affirmation at the end."

But the more he considered his composition as a work of music rather than as the expression of a poem, Bernstein came to realize that the ending simply didn't work. In a concerto-like piece, the piano's natural function is to have a dialogue, to set up a contrast, with the orchestra. So the program went out the window in recognition of the musical requirements.

Despite this significant change of heart, Bernstein has effectively projected much of the poetic "narrative" of *The Age of Anxiety* in musical terms. The first half of the score, after a prologue, consists of two sets of seven variations each, corresponding to Auden's "Seven Ages" and "Seven Stages." These never take a simple theme as the basis of the variations; they consist, rather, of fourteen brief, contrasting sections, each of which grows out of some idea in the preceding passage and generates another idea that will lead to the next section.

Not surprisingly, the rhythm and melodic character of many of these ideas are closely related to the sounds of '40s swing and jazz, precisely the sounds that would have been heard on the radio in the bar where the four characters congregate and would best symbolize the spirit of the age. In addition, they mirror the nervous and hectic pace of modern urban life. There is, however, a striking exception at Variation VIII, the first of the "Seven Stages," where the poem speaks of remoteness and hints of distant times and places. Here Bernstein casts the section in a broad 3/2 with a flowing melody in quarters and eighths over a stately bass line moving in half-notes. One can scarcely avoid hearing in this passage the echo of a "remote" dance style from a distant time and place, the Baroque sarabande.

The second part of the score, dealing with the four characters' departure from the bar and their increasingly pointless and empty party at Rosetta's place, combines elements of a twelve-tone row (from which evolves the theme of the Dirge), hectic and varied jazz figures in different moods (*The Masque*), and the final breaking-up of the party at dawn in a renewed search for positive values.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artists

David Robertson



The 2008-09 season was David Robertson's fourth as music director of the Saint Louis Symphony Orchestra, and also as principal guest conductor of London's BBC Symphony Orchestra. Guest conducting highlights of 2008-09 include world premieres of works by Miroslav Srnka (with the Ensemble InterContemporain), Sam Hayden (with the BBC Symphony), and Ivan Fedele (with the Filarmonica della Scala), as well as United States premieres of works by HK Gruber, Steven Mackey, Kaija Saariaho, and Mark-Anthony Turnage, all with the Saint Louis Symphony Orchestra. In April 2009 Mr. Robertson and his orchestra performed two concerts at Carnegie Hall featuring works by HK Gruber, Stravinsky, Wagner, and Sibelius, as well as the New York premiere of Saariaho's award-winning *Mirage.* Also in New York, he led the Juilliard Orchestra in Stravinsky's *Pulcinella* Suite as part of the Alice Tully Hall Opening Nights Festival, followed by a second concert featuring Messiaen's *Des Canyons aux étoiles.* Additional guest appearances included performances with the New York Philharmonic, San Francisco, and Seattle symphony orchestras, the Philadelphia Orchestra, Sydney Symphony, Royal Concertgebouw Orchestra, Ensemble InterContemporain, the BBC Symphony Orchestra, and a return to La Scala for *The Rake's Progress* and subscription concerts with the Filarmonica della Scala. Prior to his Saint Louis Symphony and BBC Symphony appointments, Mr. Robertson was music director of the Orchestre National de Lyon and artistic director of that city's Auditorium, posts he held from 2000 to 2004 as the first artist ever to hold both musical posts in Lyon. He was music director of the Ensemble InterContemporain in Paris from 1992 to 2000 and resident conductor of the Jerusalem Symphony Orchestra from 1985 to 1987. With more than forty-five operas in his repertoire, he has been equally successful in that area; his opera house credits include the Metropolitan Opera, La Scala, Opéra de Lyon, Bayerische Staatsoper, Théâtre du Châtelet, Hamburg State Opera, and San Francisco Opera. Mr. Robertson has made numerous recordings for the Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Atlantic/Erato, Nuema, Adès, Valois, and Naxos labels. Throughout his career he has also devoted time to working with students and young artists, leading outreach programs with the Ensemble InterContemporain and the Orchestre National de Lyon, and working with students at the Paris Conservatory, the Juilliard School, Tanglewood, the National Orchestral Institute in Maryland, the Aspen Music Festival, and as part of Carnegie Hall's "Perspectives" series. Born in Santa Monica, California, David Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. Named "Conductor of the Year" in 2000 by *Musical America,* he received an honorary doctorate from Maryville University in May 2007, and is the recipient of Columbia University's 2006 Ditson Conductor's Award and of the 1997 Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors. He and the Saint Louis Symphony received the ASCAP Morton Gould Award for Innovative Programming for 2005-06 from the American Symphony Orchestra League. Mr. Robertson and his wife, pianist Orli Shaham, are parents of twin boys. David Robertson made his Boston Symphony Orchestra debut at Symphony Hall in March 2001 leading music of John Adams, Prokofiev, and Janáček; his first Tanglewood appearance with the BSO, a program of Ravel, Britten, Mahler, and Mozart, followed that August. He has since returned to lead the orchestra at both venues (at Tanglewood in 2005 and at Symphony Hall most recently in December 2006), also conducting tour performances in Chicago, Newark, Philadelphia, and Washington, D.C., in March 2006, substituting for James Levine.

Thomas Hampson



American baritone Thomas Hampson is among the world's most celebrated, sought-after singers performing on the stage today. His voice can be heard on nearly 200 recordings of Lieder, opera, oratorio, and works for voice and orchestra. As a leading advocate of the study of American song, he collaborates on song projects with academic and cultural partners through the Hampsong Foundation (www.hampsong.org), to promote the art of song in intercultural understanding. In 2008 the Librarian of Congress, Dr. James H. Billington, named Mr. Hampson the Special Advisor to the Study and Performance of Music in America. During the 2009-10 season he will continue his "Song of America" project in collaboration with the Library of Congress (www.loc.gov), performing recitals through the United States featuring American music. This summer will see the launch of his new American Song Archive, at www.songofamerica.net. Mr. Hampson's 2008-09 season began with performances on the gala opening nights of both the Metropolitan Opera, broadcast live in HD worldwide, and Carnegie Hall, broadcast nationally on PBS. Another highlight of his Met season was his participation in the gala evening marking the company's 125th anniversary. Orchestral performance highlights included Britten's *War Requiem* with Anthony Pappano at the Royal Albert Hall and a European tour with the UBS Verbier Orchestra to Milan, Madrid, Berlin, and Lucerne, as well as solo recital dates in the United States and Europe. Operatic highlights included his role debut at the Metropolitan Opera as Athanaël in Massenet's *Thaïs,* followed by Met performances of the title role in *Eugene Onegin.* In spring 2009 he made his role debut as Scarpia in *Tosca* at Zurich Opera. Next season, as the first artist-in-residence at the New York Philharmonic, Mr. Hampson will be featured on subscription concerts, in recital, and on tour with the orchestra in Europe during Alan Gilbert's inaugural season as music director. Raised in Spokane, Washington, Thomas Hampson studied with Sr. Marietta Coyle, Martial Singher, Horst Günter, and Elisabeth Schwarzkopf. His musical versatility has allowed him to be equally successful in opera, operetta, oratorio, and musical theater. His repertoire includes the title roles of *Don Giovanni, Il barbiere di Siviglia, Guillaume Tell, Macbeth, Simon Boccanegra, Eugene Onegin,* Ambroise Thomas's *Hamlet,* Massenet's *Werther* (in the baritone version), Busoni's *Doktor Faust,* Szymanowski's *King Roger,* Britten's *Billy Budd,* and Hans Werner Henze's *Der Prinz von Homburg;* he sang the world premiere of Friedrich Cerha's *Der Riese vom Steinfeld.* In addition, he has sung the Count in *Le nozze di Figaro,* Giorgio Germont, Renato, the Marquis of Posa, Wolfram, Amfortas, Mandryka, and Oreste in Gluck's *Iphigénie en Tauride.* In these and other roles he appears at the world's major opera houses while being particularly associated with the Zurich Opera, Metropolitan Opera, San Francisco Opera, Opéra National de Paris, the Royal Opera House–Covent Garden, and the Vienna State Opera. His numerous recordings include most of his opera roles and cover a broad stylistic range; most have won distinguished prizes. In addition to his performance activity, Mr. Hampson is a committed teacher, a serious golfer who is regularly ranked in *Golf Digest,* and a technologist who recently launched his own digital-only record label. For more information, please visit www.thomashampson.com. Thomas Hampson made his Tanglewood debut in July 1991 singing music of Bernstein and Mahler with the Tanglewood Music Center Orchestra in memory of Leonard Bernstein. His first BSO appearance, in Brahms's *Ein deutsches Requiem* (also in memory of Bernstein), was the next day. In 1992 at Tanglewood he sang Rossini's "Largo al factotum" from *Il barbiere di Siviglia* and Orff's *Carmina burana.* Subsequent BSO appearances have featured him in songs of Gustav Mahler, in Boston and New York in May 2001; in a BSO Pension Fund concert in February 2004; and at Tanglewood in July 2007, when he was also soloist in Delius's *Cynara.*

Orli Shaham



Making her Boston Symphony Orchestra debut in this concert, pianist Orli Shaham has performed with the Cleveland and Philadelphia orchestras, the Baltimore, Chicago, Detroit, Houston, St. Louis, and San Francisco symphonies, the BBC Symphony Orchestra, Filarmonica della Scala, the Israel Philharmonic, Stockholm Philharmonic, Bilbao Symphony, Orchestra della Toscana, Orchestre National de Lyon, Taiwan Philharmonic, and the Sydney Symphony Orchestra. She has worked with many eminent conductors, including Sir Neville Marriner, Sir Roger Norrington, Christopher Hogwood, David Robertson, Wolfgang Sawallisch, Leonard Slatkin, and Robert Spano, among others. She has performed at the summer festivals of Ravinia, Verbier, Mostly Mozart, Aspen, Caramoor, and Spoleto, and has given recitals in North America, Europe, and Asia. During the 2008-09 season, she makes debuts with the Malaysian Philharmonic under Claus Petr Flor and returns to the Sydney Symphony Orchestra in Australia. In the United States, she performs with the St. Louis, San Antonio, and Akron symphonies, and recitals take her to Cincinnati, St. Louis, and to Carnegie Hall, where she performs with her brother, violinist Gil Shaham. The 2008-09 Chamber Music Essentials lecturer for the Chamber Music Society of Lincoln Center, Ms. Shaham also curates and performs in the Pacific Symphony's chamber music series in Costa Mesa, California. Recent highlights include her Proms debut with the BBC Symphony Orchestra at Royal Albert Hall; a performance of John Adams's *Century Rolls* at Santa Barbara's Music Academy of the West, following performances in Saint Louis and Carnegie Hall; a five-city tour with the New Jersey Symphony Orchestra; her Baltimore Symphony Orchestra debut; and a six-concert series with the Israel Philharmonic. Ms. Shaham maintains an active parallel career as a respected broadcaster, music writer, and lecturer. In 2005 she began a collaboration with Classical Public Radio Network as the host of "Dial-a-Musician," a feature she created, in which she directed listeners' questions about classical music to fellow musicians by literally dialing them up. Guests have included composer John Adams, pianists Emanuel Ax and Yefim Bronfman, Emerson String Quartet violinist Philip Setzer and cellist David Finckel, and sopranos Natalie Dessay and Christine Brewer. Orli Shaham has taught music literature at Columbia University; she has contributed articles to *Piano Today, Symphony,* and *Playbill* magazines. A former artist-in-residence on National Public Radio's "Performance Today," she has appeared on Robert Kapilow's "What Makes it Great?" series in New York and Boston. With Gil Shaham she has recorded "Dvořák for Two" (Deutsche Grammophon), "The Prokofiev Album" (Canary Classics), and "Mozart in Paris," featuring Mozart's violin sonatas, Opus 1 (Canary Classics CD and Euroarts DVD). Orli Shaham received her first scholarship for musical study from the America-Israel Cultural Foundation at age five, to study with Luisa Yoffe at Jerusalem's Rubin Academy of Music. By age seven, she traveled to New York with her family to begin study with Nancy Stessin, and she became a scholarship student of Herbert Stessin at the Juilliard School a year later. She has also won the Gilmore Young Artist Award and the Avery Fisher Career Grant. In addition to her musical education, Orli Shaham holds a degree in history from Columbia University.



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"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 31, include conductor Leonard Slatkin, and Sir James and Lady Jeanne Galway. The series continues through Friday, August 21, the final weekend of the BSO's Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

Koussevitzky Shed video projections provided by Myriad Productions, Saratoga Springs, NY

2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, July 31, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

ANN HOBSON PILOT, harp
IKUKO MIZUNO, violin
TATIANA DIMITRIADES, violin
EDWARD GAZOULEAS, viola
BLAISE DÉJARDIN, cello
BENJAMIN LEVY, double bass

SAINT-SAËNS — **Fantaisie in A for violin and harp, Opus 124**

Ms. MIZUNO and Ms. HOBSON PILOT

BEETHOVEN — **Trio in G for violin, viola, and cello, Opus 9, No. 1**

Adagio—Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro
Presto

Ms. DIMITRIADES, Mr. GAZOULEAS, and Mr. DÉJARDIN

DEBUSSY — **Danses sacrée et profane, for harp and string quintet**

Ms. HOBSON PILOT; Ms. MIZUNO, Ms. DIMITRIADES, Messrs. GAZOULEAS, DÉJARDIN, and LEVY

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In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

From his earliest years, **Camille Saint-Saëns** (1835-1921) was an extraordinarily gifted musician as performer and composer. When, as a child prodigy of ten years, he gave a piano recital in Paris, he offered as an encore any Beethoven sonata the audience cared to request; by then he had already been composing his own little pieces for seven years and had studied composition formally for three. This energy, enthusiasm, and fluency lasted throughout his long life; he was still turning out numerous pieces, some of them for unusual instrumental combinations, while in his seventies and eighties. He showed a special fondness for the sonorities of the harp, compared to those of his own instrument, the piano. In his last years he produced, besides the present fantasy, a fantasy for solo harp, Opus 95, and a concert piece for harp and orchestra, Opus 154.

The *Fantaisie,* Opus 124, was composed and published in 1907. Its inspiration was almost certainly the two young ladies to whom it was dedicated, Marianne and Clara Eissler, who must have been considerable performers. Like other such works, the piece is designed to show off the players' technique in a graceful, attractive way, with a series of tuneful sections that offer varying moods and tempos and circulate through different keys, largely minor at first, more frequently major at the end. Throughout, the characteristic techniques and sonorities of both instruments are exploited to the fullest.

Ludwig van Beethoven's real instrument was the piano, and his first published compositions to be graced with an opus number were a set of piano trios which highlighted the keyboard. But he was also a string player; as a teenager he made his living playing viola in the opera orchestra of his native Bonn. When Beethoven (1770-1827) moved to Vienna, he studied for a time with Haydn, father of the string quartet. But he seems to have avoided direct comparison with Haydn for a while, and composed neither a symphony nor a string quartet—the two forms in which Haydn was notably preeminent—until after he had made his mark in other ways. The string quartet, in particular, Beethoven approached by way of the string trio; he sketched the three Opus 9 trios about 1795-96.

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
July 10	James Morris
July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

The G major trio is elaborated with great breadth and imagination in the outer movements and more simply in the two inner movements. In the first movement, the main theme's sonorous writing for the three instruments contrasts with the pianissimo of the secondary theme, and the powerful development closes on an echo of the slow introduction, leading, in a new key, to the recapitulation. The coda ranges through wide harmonic vistas in a short space. In the Adagio, marked "*cantabile*" ("singing"), the violin indeed sings an elaborately decorated aria supported by the two lower instruments. After the strikingly brief scherzo, the finale begins with a staccato phrase that seems merely to want to rush along as quickly as possible; but an answering phrase is a little broader, and the second subject acts as if it will be in the "wrong" key. The grandly spacious development gradually gets softer and softer until the music is on the verge of dying away altogether. But the violin, suddenly realizing that it has returned to the tonic, rushes off on its staccato theme again. The close is so sonorous that it is hard to believe only three instruments are playing.

The *Danses sacrée et profane* of **Claude Debussy** (1862-1918), composed in 1904, were a promotional endeavor, commissioned by the piano- and harp-manufacturing firm of Pleyel to demonstrate the possibilities of the new design of the chromatic harp. The instrument, meant to make things easier for players of that angelic but bewildering (for non-harpists) instrument, was a failure. It was hideously heavy (about 130 lbs.), required players to learn an entirely new technique, and, worst of all, could only produce glissandos in the key of C. Still, we must be grateful to Gustave Lyon, Director of Pleyel, Wolff, & Cie., for his misstep, for Debussy transmuted his advertising copy into poetry. The "Sacred Dance" is atmospheric and grave, while the "Profane" one might best be described as a waltz with Spanish seasoning.

Notes by STEVEN LEDBETTER (Saint-Saëns, Beethoven)
and MICHAEL STEINBERG (Debussy)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Steve Rosenthal



Artists

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot**—who retires from the BSO at the end of the 2009 Tanglewood season, after forty years of service to the orchestra—became principal harp of the BSO in 1980, having joined the orchestra in 1969 as assistant principal harp and principal harp with the Boston Pops. Prior to that, she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra. Ms. Hobson Pilot has also had an extensive solo career; she has performed as a soloist with many American orchestras, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Hobson Pilot holds a Doctor of Fine Arts from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ann Hobson Pilot is on the faculties of the New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage and has also performed with the Boston Symphony Chamber Players, the Ritz Chamber Players, and the Marlboro, Newport, and Sarasota music festivals, among others. On Opening Night of the BSO's 2009-10 season, with James Levine conducting (a program to be repeated by the BSO in New York as Carnegie Hall's 2009-10 season-opener), she will play the world premiere of John Williams's *On Willows and Birches* for harp and orchestra, composed especially for her and the orchestra on the occasion of her retirement. She will then perform the piece in early October, in a BSO subscription concert that also features her in music of Carter and Debussy.

Ikuko Mizuno began her musical training at five, entering the Toho-Gakuen School of Music in her native Tokyo and winning first prize in a national violin competition for high school students. A prizewinner in Japan's NHK Mainichi Shimbun Competition, she came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Phi Kappa Lambda. She was also a fellowship student at the Tanglewood Music Center. In Japan her teachers included Jeanne Isnard, Toshiya Etoh, and (for chamber music) Hideo Saito. She also studied at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli and at the Geneva Conservatory with Henryk Szeryng; she holds diplomas from both of those institutions. Ms. Mizuno joined the Boston Symphony in 1969 as the first woman ever appointed to the BSO's violin section. A frequent chamber music performer, she made her New York recital debut at Carnegie Recital Hall in 1972. She has taught at Massachusetts Institute of Technology since 1988; she also teaches at Boston University's School of Fine Arts and at the Boston University Tanglewood Institute, has been guest professor at the Toho-Gakuen School of Music, and coaches Tanglewood Music Center

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

chamber ensembles. She has been soloist with the Boston Pops and numerous other New England-area orchestras, performs regularly in the Chicago area, and returns frequently to Japan for recitals and performances with orchestra. She was concertmaster for the inaugural concert of the Women's Orchestra of Japan and has been a member of the Saito Kinen Orchestra since its inaugural concert in September 1985. In September 2007, in Tokyo, she was the invited speaker—discussing the acquisition of violin-playing skills, and the avoidance of injuries resulting from unnatural and difficult postures—at an International Conference on Skill Science (sponsored by Keio University in Japan), which brought together computer and cognitive scientists, musicologists, and experts in the performing arts from around the world.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

Violist **Edward Gazouleas** joined the Boston Symphony at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the BSO he was a member of the Pittsburgh Symphony viola section from 1985 to 1990, performing prior to that with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician,

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Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. He has performed locally with the Boston Artists Ensemble and Collage New Music.

Born in Strasbourg, France, in 1984, **Blaise Déjardin** joined the BSO cello section at the start of the 2008-09 season. He began playing cello at eight and made his debut with orchestra, performing Haydn's C major concerto, at fourteen. In 2001 he entered the Conservatoire National Superieur de Musique of Paris, where he earned the higher training diploma and first prize in cello with highest honors. He continued his studies with Laurence Lesser at New England Conservatory in Boston, earning his master of music degree with honors in 2007 and his graduate diploma in 2008. He also studied privately with Bernard Greenhouse, former cellist of the Beaux Arts Trio. The recipient of numerous awards and scholarships, he won first prize at the Maurice Gendron International Cello Competition (2005) in France and was the youngest top prizewinner at the Sixth Adam International Cello Competition (2006) in New Zealand. As a soloist, he has performed with the Christchurch Symphony Orchestra, the Kuopio Symphony, the French Camerata, and various orchestras. His performances have been broadcast over France-Musique, YLE, Radio New Zealand, and VPR. An active performer of new music, he gave the U.S. premiere of *Les Formes du vent* for cello solo by French composer Edith Canat de Chizy in 2008. He has performed as a chamber musician in many festivals in France and was invited for two summers to the Steans Institute of the Ravinia Festival in Chicago, where he collaborated with such artists as Miriam Fried and Ralph Kirshbaum. Mr. Déjardin was a member of the European Union Youth Orchestra and the Gustav Mahler Jungend Orchester, as well as being an additional player with the Paris Opera Orchestra. He is a founding member of the Boston-based chamber orchestra A Far Cry.

Double bass player **Benjamin Levy** was born in Cooperstown, New York, in 1980 and grew up in Pennsylvania and Colorado. While in high school he studied with David Potter, and spent two summers studying with Stuart Sankey at the Aspen Music Festival. Mr. Levy has appeared in performance with soprano Dawn Upshaw, the Borromeo String Quartet, and the Hawthorne String Quartet. In 2002, while a Fellow at the Tanglewood Music Center, he was the recipient of the Maurice Schwartz Prize and was reviewed in the *New York Times* for his performance of Jacob Druckman's *Valentine* for solo double bass. A graduate of the New England Conservatory of Music, and now on the faculty of the Boston Conservatory of Music, he joined the BSO's bass section in 2003 at Tanglewood. His teachers have also included Todd Seeber, Timothy Pitts, and Paul Ellison. Benjamin Levy was the recipient of the 2002 New England Conservatory George Whitefield Chadwick Medal.



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JAMES LEVINE
Music Director

Friday, July 31, 8:30pm

RAFAEL FRÜHBECK DE BURGOS CONDUCTING

BEETHOVEN — Violin Concerto in D, Opus 61
Allegro non troppo
Larghetto
Rondo: Allegro
VADIM REPIN

{ I n t e r m i s s i o n }

DEBUSSY — "La Mer," Three symphonic sketches
From Dawn to Noon on the Sea
Play of the Waves
Dialogue of the Wind and the Sea

RAVEL — "Daphnis et Chloé," Suite No. 2
Daybreak—Pantomime—Danse générale
ELIZABETH ROWE, solo flute

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Ludwig van Beethoven (1770-1827)

Violin Concerto in D, Opus 61

First performance: December 23, 1806, Theater-an-der-Wien, Vienna, Beethoven cond., Franz Clement, soloist. *First BSO performance*: October 1885, Wilhelm Gericke cond., Franz Kneisel, soloist. *First Tanglewood performance*: August 8, 1940, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance*: July 29, 2006, Hans Graf cond., Gil Shaham, soloist.



The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had previously completed was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which began to germinate in 1804 but was completed only in 1808. Meanwhile, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. But while they share these characteristics, it is important to remember that the Violin Concerto, Fourth Symphony, and Fourth Piano Concerto do not represent a unilateral change of direction in Beethoven's approach to music; rather they reflect the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless also reflect the particular abilities of Franz Clement, the violinist for whom it was written.

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More than just a virtuoso violinist, Clement was also an accomplished pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. Beethoven headed the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere at the Theater-an-der-Wien on December 23, 1806. Clement reportedly performed the solo part at sight, but this did not prevent the undaunt-able violinist from interpolating, between the two halves of the concerto, a piece of his own played with his instrument held upside down—or at least so it was said, for many years. Only later, however, did the concerto come to win its place in the repertory, after the thirteen-year-old violin virtuoso Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Vadim Repin plays Fritz Kreisler's cadenzas in this performance.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing, attributes certainly called for in this concerto. But this is not to say that Beethoven's concerto is lacking in the virtuoso element, something we may claim to hear more readily in, say, the later-19th-century violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo.

By way of contrast, the music of this finale is mainly down-to-earth and humorous; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extend-

ed trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Claude Debussy (1862-1918)
"La Mer," Three symphonic sketches

First performance: October 15, 1905, Paris, Lamoureux Orchestra, Camille Chevillard cond. *First BSO performance*: March 1907 (American premiere), Karl Muck cond. *First Tanglewood performance*: August 6, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 18, 2006, Ludovic Morlot cond.

Debussy had very little real experience of the sea, and that usually from the vantage point of a sandy beach. Yet among the few views of his childhood that the unusually private composer vouchsafed to the world was the occasional affectionate reference to summer vacations at Cannes, where he learned to love the sea. His parents even made plans that he should become a sailor (a life that could hardly have suited him for long), but they were scotched when a certain Mme. Mauté, who was giving the nine-year-old boy piano lessons, discovered his musical talent, and within a year he was studying piano and theory at the Paris Conservatoire.



Still, when he came to write *La Mer* thirty years later, Debussy commented that he was able to draw upon "innumerable memories" and that these were "worth more than reality, which generally weighs down one's thoughts too heavily." In the meantime, Debussy's memories were charged with images drawn from literature and art. One hint of a source for the piece comes from the title Debussy originally thought of giving the first movement: "Calm sea around the Sanguinary Islands." This was, in fact, the title of a short story by Camille Mauclair that had apparently been published in 1893 ("Îles Sanguinaires" is the French name for Sardinia and Corsica). It is even conceivable that Debussy was thinking of writing a sea-piece using this title as early as the 1890s, though in fact the first clear reference to *La Mer* comes from a letter of September 12, 1903, to André Messager: "I am working on three symphonic sketches under the title *La Mer*: *Mer belle aux Îles Sanguinaires*; *Jeux de vagues*; and *La Vent fait danser la mer.*" Only the second of these titles ("Play of the Waves") remained in the final version. The first came from Mauclair's story, to be changed in the end to "From Dawn to Noon on the Sea." The last ("The Wind Makes the Sea Dance") was later turned into the rather more neutral "Dialogue of the Wind and the Sea."

But the most direct inspiration for *La Mer* was probably from art. Debussy had admired the sea paintings of Turner, with their misty impalpability, which had been on display in Paris and which he may also have seen during London visits in 1902 and 1903, shortly before he began composing the piece. Still more influential were the Japanese artists Hokusai and Hiroshige, whose work became enormously popular in France by the end of the nineteenth century. When the score of *La Mer* was published, Debussy requested that the cover design include a detail of Hokusai's most famous print, "The Hollow of the Wave off Kanagawa," the part showing the giant wave towering above and starting to curve over in its downward fall, its foaming billows frozen in a stylized pattern that almost resembles leaves on a tree.

Debussy came to *La Mer* soon after the great success of his one completed opera *Pelléas et Mélisande*, performed to great acclaim in April 1902. In the following years,

he showed a new confidence in his art, prolifically turning out the second set of *Fêtes galantes*, the first set of *Images* for piano, and the brilliant piano solo *L'Îsle joyeuse*, as well as *La Mer*. Moreover he may well have expected *La Mer* to be even more successful with the public than the opera had been, if only because the music was more assertive than that of the opera (whose whole dramatic point is inactivity, faithfully mirrored in the music). *La Mer*, for all of Debussy's modesty in calling it simply "three symphonic sketches," is nothing less than a full-fledged symphony, with interrelationships between the movements and an artful balance of tension and repose, climax and release. It has been called the greatest symphony ever written by a French composer.

But the work at its premiere caused violent controversy, with assessments ranging from "the composer's finest work" to "lifeless as dried plants in a herbarium." The rehearsals had been marked by overt objections from the members of the orchestra. Debussy later told Stravinsky that the violinists had tied handkerchiefs to the tips of their bows in rehearsal as a sign of ridicule and protest. Part of the reason may have been non-musical: Debussy was, at just that time, an object of scandal. In the autumn of 1903 he had met Emma Bardac, the wife of a banker. In June 1904 he left his wife and moved into an apartment with Bardac, where they lived for the rest of Debussy's life. In October his wife attempted suicide, and a number of Debussy's friends broke off relations with him.

The mixed impression of the premiere was reversed when Debussy himself conducted *La Mer* in Paris on January 19 and 26, 1908—even though he had never before conducted an orchestra. Yet, as he wrote later, "One of my main impressions is that I really reached the heart of my own music." The two performances were spectacularly successful in a way Debussy had not seen since the premiere of *Pelléas*. (To give credit where credit is, at least in part, due, the orchestra had been prepared by Eduard Colonne before the composer took over for the last rehearsals.)

By that time Karl Muck had already led the Boston Symphony Orchestra in the American premiere, on which occasion the reactions also covered a wide gamut. Kent Perkins, in the *Boston American*, decided that "one can see and hear the ocean better at Nahant or Marblehead Neck." Louis C. Elson, in the *Advertiser*, was sarcastically negative: "Frenchmen are notoriously bad sailors, and a Gallic picture of the sea is apt to run more to stewards and basins and lemons than to the wild majesty of Poseidon.... If this be Music we would much prefer to leave the Heavenly Maid until she has got over her Hysterics." But Philip Hale (later the BSO's program annotator), in the *Sunday Herald*, though unable to "explain" the piece, found it full of fascination: "The sketches are more than a remarkable tour de force; they are something more than essays in a strange language. The hearer must cast aside all theories about how music should be written; he must listen in good faith." Certainly *La Mer* has never been amenable to the simple summaries of formal elements such as "sonata form" that can at least give direction to the listener's perceptions of, say, a classical symphony. The use of orchestral color is more immediately identifiable than melodic shapes, though these play a crucial role in the work as well, and the harmonies are *sui generis*.

The first movement's title, "From Dawn to Noon on the Sea," is not intended to prescribe a particular program but merely to indicate a progression from near darkness, in which objects are indistinct, to brightness, in which they are clearly perceptible. (Debussy's friend Erik Satie, always a joker, and one who loved inventing elaborate titles for his own music, once commented to Debussy that he "particularly liked the bit at a quarter to eleven.") Debussy's pictorialism is wonderfully evocative in its suggestion of indistinct outlines that gradually appear to view, the light evidently breaking forth in the undulating tremolos of the strings just at the moment that the

principal key, D-flat major, is established. The horns resound with melodic shapes using pentatonic scales over a moving cello line that is also pentatonic. Since this five-note scale is often used by composers to symbolize the orient, at least one commentator has suggested, possibly with tongue in cheek, that Debussy chose to open in this way because, of course, the sun rises in the east! A striking change comes with a new theme in the cellos, which seem at first to bring the motion to a halt and then proceed in wavelike triplets, which build to the movement's climax.

The second movement, "Play of the Waves," is a lighter scherzo, scored with extreme delicacy. This provides a contrasting interlude between the stormy and emphatic passions of the first and last movements.

"Dialogue of the Wind and the Sea" begins with an evident pictorial image: the waves softly surging up in the low strings, answered by the winds—the woodwinds, in fact—blowing high up in chromatic shrieks. The struggle of wind and waves is developed at length, turning to material drawn from the opening movement, and building to a brilliant sunlit conclusion.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Maurice Ravel (1875-1937)
"Daphnis et Chloé," Suite No. 2

First performance: (of the Suite No. 2) April 2, 1911, Théâtre du Châtelet, Paris, Gabriel Pierné cond. (of the complete ballet) June 8, 1912, Théâtre du Châtelet, Paris, by Diaghilev's Russian Ballet, Pierre Monteux cond. *First BSO performance of the Suite No. 2*: December 1917, Karl Muck cond. *First Tanglewood performance*: August 7, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: August 3, 2007, James Levine cond.

Ravel's ballet *Daphnis et Chloé* is based on a Greek romance written in prose by a shadowy author known only as Longus. Typical Greek romances involve a potential love-relation that is thwarted by some obstacle—in this respect it is no different from modern popular fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome. *Daphnis and Chloé* has some of these elements, to be sure, but its emphasis is on a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity.



The idea for the ballet was more or less thrust upon Ravel by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine wanted to do a Greek ballet. Fokine created the scenario, delighted by the fact that "the whole meaning of the story can be expressed by the dance." After Diaghilev's company had made a sensational splash in Paris with brilliant mountings of existing pieces, he began to commission new works, seeking out the brightest composers on the scene in Paris and Russia. His long collaboration with Stravinsky was to be epoch-making, but he also commissioned and performed important scores by Debussy, Ravel, Falla, Satie, Prokofiev, and many others.

Ravel was commissioned to write *Daphnis and Chloé,* his largest and finest orchestral

score, in 1909, though he required changes in Fokine's scenario. Ravel worked on it during the spring of 1910 and completed a piano score by May. In 1911 he substantially reworked the finale and completed the scoring in that year. The production was postponed several times, and when it finally came to fruition, it was somewhat cast into the shade by the premiere of Nijinsky's dancing of Debussy's *Prelude to The Afternoon of a Faun*, regarded as scandalously erotic, just a week earlier.

The typical ballet of the late nineteenth and early twentieth centuries was made up of isolated musical numbers whose character was determined by the kind of dance the choreographer wanted to create; this typically controlled the tempo, meter, and length of the music. At its most devastatingly dull, you can identify ballet music of this sort upon hearing a single phrase. *Daphnis and Chloé*, though, is an entirely different matter. The ballet as a whole is, according to the composer, "constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work."

During the first part of the ballet, Daphnis and Chloé are introduced as an attractive pair of young lovers, or potential lovers, at any rate. But at the climax of the first scene, a horde of pirates attacks, seizing Chloé and carrying her away. The people invoke the god Pan, before whose statue they have been making sacrifices. A second scene, in the pirates' seaside camp, shows how Pan assists in the recovery of Chloé by evoking his characteristic effect—panic—on the terrified pirates.

The Suite No. 2 encompasses the final scene of the ballet. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloe; they find Daphnis and awaken him. He looks around for Chloe, and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive").

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax, Chloé throws herself into Daphnis' arms, and they solemnly exchange vows before the altar. A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended *Danse générale*, one of the most brilliant and exciting musical passages ever written.

STEVEN LEDBETTER

Stu Rosner



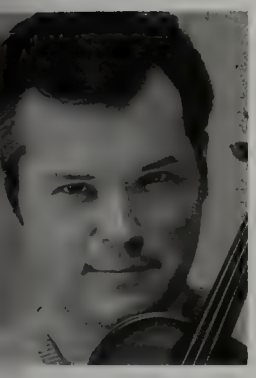
Guest Artists

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories in Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude.* Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Berlin Radio Symphony Orchestra, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, the National Symphony Orchestra of Spain, the Düsseldorf Symphony Orchestra, and the Montreal Symphony. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. In 1998 he was named emeritus conductor of the Spanish National Orchestra. During the 2008-09 season Mr. Frühbeck appeared with major orchestras across North America, including the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he joined the Pittsburgh Symphony Orchestra for a six-city tour across Spain and toured the United States with the Dresden Philharmonic. Rafael Frühbeck de Burgos is a regular guest of most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, the German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons, and he has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Gramophone, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul,* Mozart's Requiem, Orff's *Carmina burana,* Bizet's *Carmen,* and the complete works of Manual de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. He led the combined Boston Symphony and TMC orchestras in the *1812 Overture* to close this past Tuesday night's gala Tanglewood on Parade concert, and he leads an all-Stravinsky program with the TMCO in the Koussevitzky Music Shed this Monday night, August 3. Next Saturday night, August 8, he leads the BSO in Prokofiev's *Classical* Symphony and Orff's *Carmina burana.*

Vadim Repin



Born in Siberia in 1971, Russian violinist Vadim Repin began playing the violin at five and had his first stage performance six months later. At just eleven years of age he won the gold medal in all age categories in the Wieniawski Competition and made recital debuts in Moscow and St Petersburg. He made debuts in 1985, at fourteen, in Tokyo, Munich, Berlin, and Helsinki, and a year later in Carnegie Hall. Two years later he was the youngest-ever winner of the prestigious Queen Elisabeth of Belgium Violin Competition. Since then he has performed with many of the world's greatest orchestras, including the Berlin Philharmonic, Boston Symphony, Chicago Symphony, the Cleveland Orchestra, Israel Philharmonic, London Symphony, Los Angeles Philharmonic, NDR Hamburg, New York Philharmonic, the Orchestre de Paris, the Philharmonia, the Royal Concertgebouw, San Francisco Symphony, St. Petersburg Philharmonic, and the Orchestra of La Scala. He has performed under the baton of such leading conductors as Ashkenazy, Boulez, Bychkov, Chailly, Chung, Conlon, Dutoit, Eschenbach, Fedoseyev, Gatti, Gergiev, Jansons, Neeme Järvi, Paavo Järvi, Krivine, Levine, Luisi, Marriner, Masur, Mehta, Muti, Nagano, Rattle, Rozhdestvensky, Temirkanov, and Zinman. Vadim Repin has been a frequent guest at such festivals as Tanglewood, Ravinia, Rheingau, Gstaad, Verbier, and the BBC Proms. His 2007-08 season included appearances with the Royal Concertgebouw Orchestra in Amsterdam and on tour in Britain, and concerts with the New York, Boston, and Los Angeles philharmonic orchestras, the Chicago and Detroit symphonies, and the Philadelphia Orchestra. On January 1, 2008, he played Saint-Saëns's Introduction and Rondo capriccioso under Seiji Ozawa to mark the opening of the new National Performing Arts Center in Beijing; his performance in Moscow on May 1, 2008, of the Bruch Violin Concerto with the Berlin Philharmonic and Sir Simon Rattle was broadcast live throughout Europe on the occasion of Europe Day. Later that month he was in Tel Aviv, celebrating the 60th anniversary of the State of Israel in a performance with the Israel Philharmonic and Riccardo Muti. Mr. Repin regularly collaborates with Nikolai Lugansky and Itamar Golan in recital; his 2008-09 season has included some twenty-five recitals, commencing with the Salzburg Festival and continuing in Vienna, Geneva, London, Brussels, Paris, Luxembourg, Milan, New York, Washington, and Tokyo. Other highlights of this season have included tours with the London Symphony and Valery Gergiev to Italy, Germany, the United States, and Japan, and collaborations with Christian Thielemann, Gustavo Dudamel, and Jonathan Nott. Vadim Repin's many CDs include prizewinning recordings of the great Russian violin concertos by Shostakovich, Prokofiev, and Tchaikovsky on Warner Classics. His critically acclaimed first recording on the Deutsche Grammophon label features him in Beethoven's Violin Concerto with the Vienna Philharmonic under Riccardo Muti and Beethoven's *Kreutzer* Sonata with Martha Argerich. He plays on the 1736 "Von Szerdahely" by Guarneri del Gesù. Vadim Repin made his Boston Symphony Orchestra debut in March 2000, as soloist in Gubaidulina's *Offertorium*, subsequently appearing with the BSO at Tanglewood in August 2000 (Prokofiev's Violin Concerto No. 1), Bruch's G minor concerto (August 2002), Shostakovich's Violin Concerto No. 1 (April 2005), and Sibelius's Violin Concerto (February 2008). In August 2001 he appeared at Tanglewood with the Israel Philharmonic, performing the Tchaikovsky Violin Concerto.

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128th season, 2008–2009

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Music Director

Saturday, August 1, 8:30pm

THE EVELYN AND SAMUEL LOURIE MEMORIAL CONCERT

LEONARD SLATKIN CONDUCTING

Celebrating Sir James Galway's 70th Birthday

DEBUSSY — "Prelude to The Afternoon of a Faun"
ELIZABETH ROWE, solo flute

COPLAND — "Appalachian Spring," Ballet for Martha (complete)

{ I n t e r m i s s i o n }

BERMEL — "Swing Song," for solo flute and flute ensemble (2009)
(world premiere; commissioned by the Boston Symphony Orchestra, James Levine, Music Director, in celebration of Sir James Galway's 70th birthday)
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Rondo: Allegretto
SIR JAMES GALWAY

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Claude Debussy (1862-1918)
"Prelude to The Afternoon of a Faun"

First performance: December 22, 1894, Paris, Société Nationale de Musique, Gustave Doret cond. *First BSO performance*: December 1904, Wilhelm Gericke cond. *First Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 13, 1939, Koussevitzky cond. *Most recent Tanglewood performance*: July 8, 2006, Bernard Haitink cond.



Though the critics were divided in their response to Debussy's *Prélude à l'Après-midi d'un faune* following its premiere on December 22, 1894, by the Société Nationale de Musique in Paris under the direction of Swiss conductor Gustave Doret, the audience's reaction was unequivocal: the piece was encored. The occasion was Debussy's first great triumph, and the *Faun* remains, along with *La Mer* (1903-05), one of the composer's best-known and most popular works for orchestra. In fact, with his Prelude, Debussy established himself as a composer for orchestra not just with the membership of the Society: a repeat performance of the entire program was given the day after the premiere, with the Society's doors opened for the first time to the general public.

There is evidence to suggest that Debussy's Prelude represents the end product of what was originally planned as a score of incidental music to accompany a reading, or perhaps even a dramatized staging, of the poet Stéphane Mallarmé's eclogue, *L'Après-midi d'un faune*. Debussy began his work in 1892 and completed the full score on October 23, 1894. During the period of composition, the work was announced in both Paris and Brussels as *Prélude, Interludes et Paraphrase*



finale pour l'Après-midi d'un faune, but there is no evidence at present to suggest that anything but the Prelude ever came near finished form. Before the premiere, the conductor Doret spent hours going over the score with the composer; Debussy made changes until virtually the last moment, and it was reported that at the first performance, "the horns were appalling, and the rest of the orchestra were hardly much better." But nothing about the performance seems to have diminished the work's success.

Though the first printed edition of Mallarmé's poem dates from 1876, *L'Après-midi d'un faune* in fact went through various stages, being conceived originally as an *Intermède héroïque*. A draft from the summer of 1865, entitled *Monologue du Faune*, took the form of a theatrical scene for a narrator with actors performing in mime, and even as late as 1891 a list of Mallarmé's works characterized *L'Après-midi d'un faune* as being "for reading or for the stage." Mallarmé himself at various times described his conception as "definitely theatrical," as representing "not a work that may conceivably be given in the theater" but one that "demands the theater." With this in mind, it is not surprising that Debussy, who already knew Mallarmé quite well by 1892 and was a close enough member of the poet's circle to be among those first notified of Mallarmé's death in 1898, would originally have thought to write a score of incidental music. And that the sense of the poetry might one day lend itself to musical expression was in fact foreshadowed by Mallarmé himself, who wrote of his early *Intermède*, "What is frightening is that all these impressions are required to be woven together as in a symphony...." Following Mallarmé's first hearing of the music, at Debussy's apartment, and on which occasion the composer played the score at the piano, the poet commented, "I didn't expect anything like this! This music prolongs the emotion of my poem, and sets its scene more vividly than color."

The history of Mallarmé's poem is treated in considerable detail in Edward Lockspeiser's crucial biography, *Debussy: His Life and Mind*. Lockspeiser points out that by the final version of Mallarmé's poem, which takes as its overt subject "a faun dreaming of the conquest of nymphs," transitions between dream and reality had become more ambiguous, with imagery more subtle than the boldly erotic content of earlier stages. The poem plays not only with the distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Indeed, in its more literal rendering of Mallarmé's subject matter and imagery, Vaslav Nijinsky's 1912 choreography to Debussy's score, first performed in Paris by Serge Diaghilev's Ballets Russes on May 29 that year with Nijinsky as the faun, scandalized audiences when it crossed the line between artistic allusion and masturbatory fantasy (aside from the fact that the stylized poses of the dancers were generally deemed inappropriate to the fluidity of the musical discourse).

Debussy's orchestra here is not especially large. It should be noted, however, that while trumpets, trombones, and timpani are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. In his *History of Orchestration* (1925), Adam Carse already highlighted what made Debussy's Prelude so innovative for its time, not just in its treatment of the orchestra, but also in its approach to harmony and musical structure: "Such a word as *tutti* is hardly usable in connection with orchestration which, like Debussy's, speaks with a hushed voice in delicately varied and subtly blended tone-colours, and often with intentionally blurred outlines."

Nowadays, when listeners may respond to the opening flute solo by sinking back into their seats with complacent familiarity, any fresh look at Debussy's score is obliged to reveal its boldly imagined instrumental hues as if it were a newly restored painting. Immediately following that opening melody, suggested by the indolent flute-playing of Mallarmé's faun, glissandos in the harp and distant, evocative horn-

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calls conjure a dreamlike woodland atmosphere heightened by Debussy's avoidance of clearcut harmonies: an atmosphere to which the colors of rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the magical close, antique cymbals, all prove themselves ideally suited.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Aaron Copland (1900-1990)
"Appalachian Spring," Ballet for Martha

First performance: October 30, 1944, Coolidge Festival at the Library of Congress (with original chamber scoring for thirteen instruments); October 4, 1945, New York Philharmonic, Artur Rodzinski cond. (concert version). *First BSO performance*: October 5, 1945, Serge Koussevitzky cond. *First Tanglewood performance*: July 28, 1946, Michael Tilson Thomas cond. *Most recent Tanglewood performance*: August 10, 2001, André Previn cond. *This is the first Tanglewood performance of the complete ballet score (see page 25).*



In the cultural development of the United States, music is often perceived as having lagged far behind the arts of painting and literature. Already by the time of the Revolution we had noted artists like Benjamin West and John Singleton Copley; soon after that we had writers like Washington Irving and James Fenimore Cooper, who were able to create an image of America not only for Americans themselves but for the rest of the world. Yet it took another century for American music to begin to make the same kind of international impact. When it did, the composer most strongly identified with this country, the composer most readily conceded to be our greatest, was Aaron Copland.

It is not that there was no American music before Copland. On the contrary, music arrived here with the first settlers and remained an important part of American life through all the centuries after—but it consisted of hymn tunes and "fuging tunes," theatrical songs and popular ditties, dances and marches: not the kind of music we usually mean when we talk about "culture." Eventually, beginning in the middle of the nineteenth century, permanent symphony orchestras began to spring up all over the country (about the same time, incidentally, that the same development was taking place in Europe). A large number of composers appeared who strove to win artistic laurels for their native land. They produced much attractive music (some of which could easily be revived with great success today), but they did not yet strike most listeners as being "American" composers in the same way that Walt Whitman and Mark Twain were clearly American voices in literature. In fact, they had to do what nationalist composers all over Europe—in Hungary, Bohemia, Russia, Scandinavia, and England—were all doing at about the same time: they had to demonstrate that they could compose serious music as well as any German composer—in the dominant German style—before they would be taken seriously as composers in their own homeland.

The desire to write in a nationalistic, "American" style ran deeply before Aaron Copland created one way of doing so in the 1920s. His desire to become recognizably "American" led at first to an encounter with jazz elements (though never with actual jazz composition) in the *Organ Symphony*, *Music for the Theater*, and the Piano Concerto. Though these works marked Copland as a man to watch and hinted at the course of things to come, they were regarded by many as "difficult" scores. And his style became still more complex at the beginning of the 1930s with the *Symphonic Ode*, the *Short Symphony*, and the granitic Piano Variations.

But the social changes of the 1930s brought a general interest among the leftist artists and thinkers with whom Copland was friendly in attracting a wider audience than ever before, in addressing the common man and expressing his hopes, dreams, and desires by artistic means. Copland was one of a generation of composers who shared this desire; he accomplished the change of viewpoint with notable success, simplifying his style for greater accessibility, but never ceasing to be utterly individual in sound or approach. The simplicity heightened certain elements that had not been apparent in his music earlier—most notably an extraordinary tenderness that never becomes sentimental. At the same time, Copland's music retained its energy and verve, its sense of space and color in laying out orchestral lines; thus his music is instantly recognizable as proceeding from the same musical imagination, no matter what its style.

Copland had already had two popular ballet successes (*Billy the Kid* and *Rodeo*) based on western themes—a striking achievement in imagination for a composer city-born and city-bred—when Martha Graham asked him to compose a ballet for her. She chose the title from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

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> The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The standard concert version of *Appalachian Spring* contains the substance of the ballet, but omits a number of passages that Copland felt were of interest only when accompanying the danced story. It was only a decade after the work's premiere that Copland—for a 1954 performance by Eugene Ormandy and the Philadelphia Orchestra in collaboration with Martha Graham—expanded for full orchestra the parts of the complete score that he omitted from the concert version, providing an enhanced emotional range consistent with the ballet as originally conceived. In tonight's performance, Leonard Slatkin conducts the complete ballet score, which has been played by the BSO on just one previous occasion, in subscription concerts led by Oliver Knussen in November 1999.

All of Copland's three major ballet scores make use of old folk melodies, but *Appalachian Spring* uses the least; the only tune to pre-date the composition is the Shaker hymn "Simple Gifts," which serves as the basis of a series of variations near the end of the ballet. But the tune also plays a background role in unifying the entire score; from the introduction on we frequently hear a three-note motive that is easily recognizable as the first five notes of "Simple Gifts" in outline form. From this motive comes the entire triadic "sound" of the ballet. From beginning to end, through all its changing moods, Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

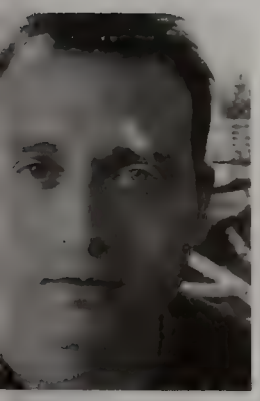
STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Derek Bermel (b.1967)

"Swing Song," for solo flute and flute ensemble (2009)

This world premiere performance of "Swing Song" is the first performance of any music by Derek Bermel in a Boston Symphony Orchestra concert.



The recipient of a Rome Prize, several ASCAP awards, and Guggenheim and Fulbright fellowships, Derek Bermel attended Yale University and the University of Michigan, and studied composition with William Albright, Louis Andriessen William Bolcom, and Michael Trenzer. He also studied ethnomusicology and orchestration in Jerusalem with Andre Hajdu, an indication of his immersive interest in music outside of the Western European canon. He was a Composition Fellow at the Tanglewood Music Center in 1995; in 2005, for its sixty-fifth anniversary, the TMC commissioned from him a fanfare-variation for brass and percussion on Randall Thompson's *Alleluia.* A performing clarinetist of the highest order in both written and improvised music, as well as a conductor, Bermel added to his performance and compositional range by traveling to study Lobi xylophone in Ghana, Thracian folk music in Bulgaria, and uillean pipes in Ireland. He is active as an advocate of new music, conducting and performing works of his colleagues as well as his own music; he is also involved in the band Peace by Piece as keyboardist, songwriter, and vocalist. He co-founded

the ensemble Music from Copland House as well as the pan-Atlantic crossover TONK Ensemble. As an educator he founded the Making Score program of the New York Youth Symphony and has taught master classes and served residencies throughout the U.S.

Bermel's music has been commissioned by ensembles throughout the country. The Chicago-based new music ensemble eighth blackbird commissioned and toured his *Tied Shifts*, which they performed during Tanglewood's Festival of Contemporary Music in August 2005. This past season, his big piece *The Good Life* for chorus and orchestra was premiered by the Pittsburgh Symphony Orchestra in October 2008 and his *A Shout, a Whisper, and a Trace*, a Koussevitzky Foundation commission, was premiered by the American Composers Orchestra in May. The latter was the culminating work of a three-year Music Alive residency with the ACO. As a soloist, he also gave the premiere of Fang Man's clarinet concerto *Resurrection*, also with the ACO, in February 2009. *A Shout, a Whisper, and a Trace* is scheduled for its west coast premiere by the Los Angeles Chamber Orchestra in December 2009. Also next season, a new orchestral work commissioned by the Los Angeles Philharmonic will be premiered by the Los Angeles Philharmonic New Music Group in May 2010.

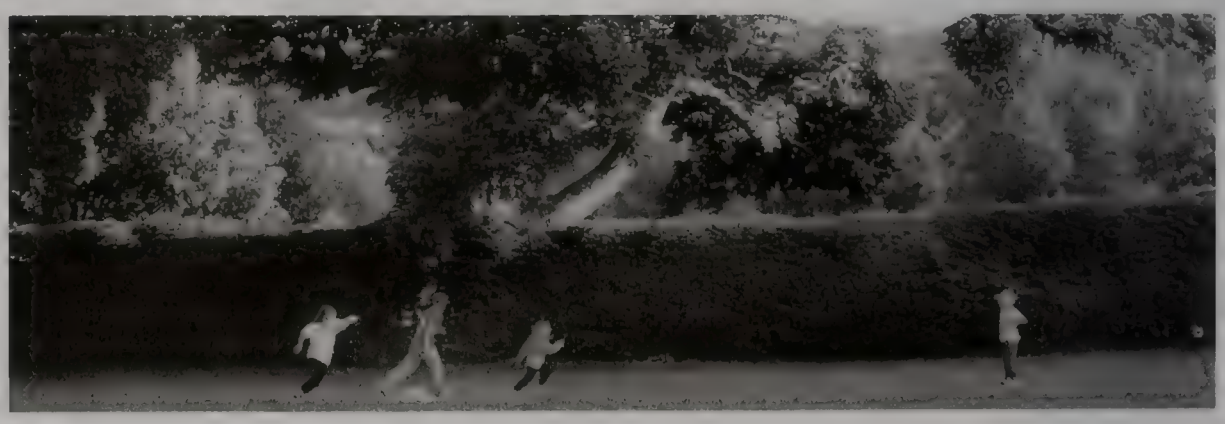
Bermel has also written for such groups as the Boston Modern Orchestra Project, the Guarneri Quartet, the Pittsburgh New Music Ensemble, and the Lincoln Center Jazz Orchestra, which performed his LCJO commission *Migration Series* featuring the composer and Wynton Marsalis. He recently completed a three-year tenure as composer-in-residence with the American Composers Orchestra. The Boston Modern Orchestra Project recently released an all-Bermel CD including his *Thracian Echoes*, *Dust Dances*, *Elixir*, and his clarinet concerto *Voices*, for which he is soloist with the orchestra.

Derek Bermel's music revels in the energy of virtuosic performance, especially the tricky rhythms and interconnected patterns of jazz, rock, and folk music traditions of Eastern Europe, the Middle East, Africa, and elsewhere. He is also aware, as one will hear in his new *Swing Song* for flute ensemble, that anyone can be a performer—there are infinite levels of competence and virtuosity possible, from a Sir James Galway to a beginning player, but everyone has the ability to bring personality and style to performance. A piece like this can be a tricky thing to write, given the varying and even unpredictable level of skill of the performers, but Bermel writes with such exuberance for the troop leader that the rest of the ensemble, and the audience, is sure to be swept up in the action.

ROBERT KIRZINGER

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Stu Rosner



Derek Bermel has provided the following note for his new piece:

Swing Song was commissioned by the Boston Symphony Orchestra, James Levine, Music Director, in celebration of Sir James Galway's 70th birthday.

This short piece is inspired by the cavorting of small monkeys through the trees of Bahia. For just a few minutes—at dawn and dusk—these nimble Brazilian gymnasts launch into a miraculous, graceful dance, swinging by their hands, feet, and tails through the coconut trees. The harmonic and rhythmic material is based on a fusion of Bulgarian and Latin dance forms.

Swing Song is scored for solo flute, piccolo, nine flutes (one doubling piccolo), two alto flutes, two percussion (rain stick, egg shakers, suspended cymbal, and at least two different pair of caxixi [a basket shaker filled with seeds]), and an unspecified number of young flute players.

Special thanks to Anthony Fogg, Elizabeth Rowe, Kelli Kathman, and Leonard Slatkin for helping make the work come to life.

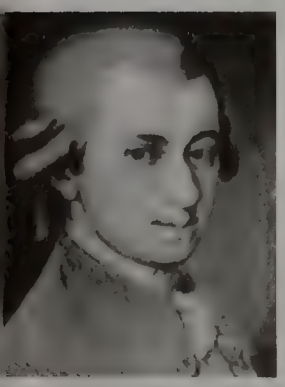
DEREK BERMEL

Wolfgang Amadè Mozart (1756-1791)

Flute Concerto No. 2 in D, K.314(285d)

Composed in Mannheim, early 1778; date of first performance not known. First BSO performance: February 1979, Niklaus Wyss cond., Doriot Athony Dwyer, soloist. *First Tanglewood performance*: July 23, 1982, Kurt Masur cond., Jean-Pierre Rampal, soloist. *Only other BSO performances*: October 10, 1984, Seiji Ozawa cond., James Galway, soloist; January 2005, Hans Graf cond., James Galway, soloist.

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe ("an orchestra of generals," it was called). Mozart was traveling with his mother (Papa Leopold had not been able to get leave from his job in Salzburg to come along), and the end goal of the journey was Paris, where Wolfgang hoped (or Leopold hoped for him!) to find wealthy patrons eager to pay him for compositions, and audiences just as eager to hear him play as they had been earlier, when he had visited as a genuine prodigy. But Wolfgang dawdled in Mannheim. There he was enjoying himself in more ways than just musical. He fell in love with an opera singer named Aloysia Weber and went so far as to write his father with the suggestion that they should marry and go to Italy, where Wolfgang would manage her career as a singer. This, of course, was not at all what Leopold had in mind for his son. He kept urging him to get on to Paris.



This context is important for understanding Wolfgang's letters to his father at this time. It must be remembered that he was doing his best to defy paternal authority, though he was not prepared to break off with his father entirely. Still, every letter he wrote was carefully slanted to explain his interests in the light that he deemed most favorable to his desires. One of Mozart's new acquaintances in Mannheim was a wealthy Dutch merchant who played the flute. Mozart called him "DeJean" in his letters, but he didn't speak Dutch (whereas he did speak French), and the spelling is almost certainly his phonetic transcription of DeJong. In December 1777, Mozart wrote to his father, DeJong would pay him 200 florins for composing "three little, easy short concertos."A composer of Mozart's extraordinary facility should have been able to dash off a commission like that in a matter of a few weeks at most. But three months later he was writing to his father, making excuses for not

having finished the commission (despite the fact that the 200 florins would have been a most welcome addition to his exchequer).

> Here I do not have one hour of peace. I can only compose at night, and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. And, as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure.

This letter has caused some writers to assert that Mozart disliked the flute—this despite the evidence of brilliantly conceived parts for that instrument in many of his scores, not to mention the beauty of the concerto that he actually composed at this time. But taken in context, it appears far more likely that the letter is a carefully crafted series of excuses, based partly on truth, perhaps, but stretched as far as the writer dared, to explain to Papa why on earth he had not finished the commission and left for Paris. Mozart was not about to explain that he was spending precious time courting Aloysia Weber! In the end, he composed one concerto (K.313) and adopted the subterfuge of rewriting an earlier work (an oboe concerto) as a second score for flute (K.314), but he never did complete the full commission—and DeJong

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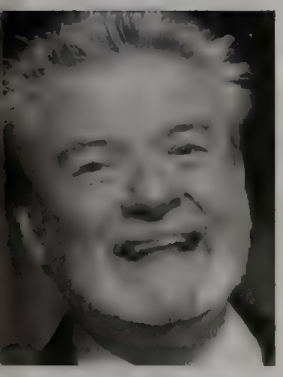
But if DeJong felt he was cheated by Mozart's device of rewriting a work that already existed, he could not have looked closely at the two versions of his concerto. It is true that the solo part was conceived first for oboe—the relatively low range of the instrument throughout the concerto indicates as much, and Mozart didn't bother to change that. But he did more than simply copy the concerto over in a new key (the oboe concerto had been in C major; the flute concerto is in D). It is a reworking, with many changes in phrase endings and dynamics, as well as some revision of the melody and enrichment of the harmony.

But Mozart didn't have to change much, because the concerto was already—deservedly—a favorite. It is rather French in style, with cheerful outer movements that allow the soloist center stage, very much like an operatic singer during a big aria. The witty repartee of the opening movement includes gestures that could come straight out of a comic opera. The slow movement provides a serene contrast to the high spirits of the beginning, but the finale soon arrives with sparkling dance rhythms to close the concerto with a cheerful rondo.

STEVEN LEDBETTER

Guest Artists

Sir James Galway



Sir James Galway, "the man with the golden flute"—a living legend, and the most influential flutist of our time—is celebrating his 70th birthday. To mark this occasion, Sony BMG will be releasing a special celebratory CD—"James Galway Celebrates 70: A collection of personal favorites"—in his honor. Among the nineteen tracks, especially chosen by Sir James, are collaborations with friends he has worked with over the years: Cleo Laine, Henry Mancini, Phillip Moll, Sir Neville Marriner, Martha Argerich, The Chieftans, and Lady Jeanne Galway, to name a few. Mr. Galway's artistic engagement across musical boundaries has been a hallmark of his music-making ever since he embarked upon his solo career in 1975. He has inspired countless flutists and music lovers throughout the world. Coinciding with his 70th birthday, and in keeping with his devotion to teaching, he has been collaborating with Conn-Selmer, Inc., in the development and production of a new, high quality student flute, complete with decorative rings, engraving, and even a jewel in the head joint crown. Aptly called "The Galway Spirit," it will be available through Conn-Selmer dealers worldwide beginning in September 2009. Nagahara flute makers of Boston also celebrates, with the launch of a unique and special 20-carat gold flute in honor of Sir James's 70th, also available September 2009. John Wiley & Sons, Inc., in conjunction with Lincoln Center for the Performing Arts, is pleased to announce the publication of a new memoir from Sir James, *The Man with The Golden Flute: Sir James, a Celtic Minstrel*, to be published in October 2009. A new Hardy Classic DVD with I Solisti Veneti, conducted by Claudio Scimone, sees Sir James performing the Vivaldi concerti alongside his wife, Lady Jeanne Galway, in the Palazzo Ducale in Venice, Italy. In addition, the music world salutes Sir James with a series of international tours and gala concerts, beginning this summer in the U.S. at Tanglewood with the Boston Symphony, Leonard Slatkin, and friends, on Saturday night, August 1; and at the Ravinia Festival with James Conlon, the Chicago Symphony, Lady Jeanne Galway, and a special performance with two-time Grammy-nominated Cuban music group Tempo Libre. The National Flute Association recognizes Sir James with its Lifetime

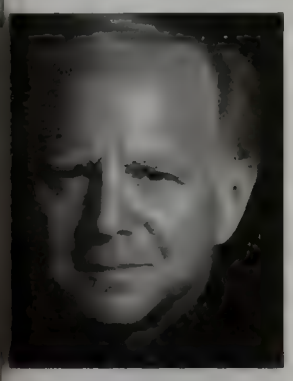
Achievement Award and a weekend full of festivities in New York City, featuring the world's largest flute event. He returns later in the season to perform with the Madison Chamber Orchestra and the Boston, Detroit, and Dallas symphonies. The September festivities include a return to his hometown of Belfast, performing live on the BBC Proms in the Park with the Ulster Orchestra, The Chieftans, Lady Jeanne Galway, and young flutists. Other international concerts include tours of Switzerland, France, Germany, England, Ireland, and Italy, where Sir James will be honored with a special anniversary concert at La Scala, as well as celebrations in Asia, including performances in Japan and Singapore. Belfast-born, Sir James went on to study in London and Paris before embarking on his orchestral career in such prestigious orchestras as those of Sadler's Wells and the Royal Opera–Covent Garden, the BBC, Royal Philharmonic, and London symphonies, and then taking up the coveted position of solo flutist with the Berlin Philharmonic under Herbert Von Karajan. Since 1975, when he launched his solo career, he has continuously performed with the world's leading orchestras and conductors, participated in chamber music engagements and popular music concerts, given master classes, commissioned new works for the flute, and published articles, books, and flute studies. In addition to performances of the standard classical repertoire, particularly Bach, Vivaldi, and Mozart, he has performed new works commissioned by him and for him by composers such as Amram, Bolcom, Corigliano, Heath, Lieberman, and Maazel. He has played for dignitaries and heads of state worldwide, and has shared the stage with an amazing array of entertainers including Stevie Wonder, Henry Mancini, John Denver, Elton John, The Chieftains, Ray Charles, Joni Mitchell, Jessye Norman, Cleo Laine, and Andrea Bocelli. He performed with Pink Floyd in their memorable concert at the Berlin Wall, was part of the Nobel Peace concert in Norway, and performed at the G Seven summit hosted by Queen Elizabeth II in Buckingham Palace. Both Sir James and Lady Galway direct their International Flute School in Weggis, Switzerland, each summer, giving them the opportunity to nurture

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students of all levels on a personal basis. His website www.jamesgalway.com is devoted to students, educators, and flute lovers worldwide. Sir James devotes much of his free time supporting charitable organizations such as SOS, FARA, Future Talent, the Swiss Artistic Foundation, the Caron Keating Foundation, and UNICEF, with which he holds the title of special representative. Through his extensive touring, over 30 million albums sold, and frequent international television appearances, the much-honored Sir James has endeared himself to millions worldwide as a performer, instructor, humanitarian, and tireless promoter of the arts. James Galway made his Boston Symphony Orchestra debut on Opening Night of the 1984-85 Symphony Hall season with Seiji Ozawa conducting. His first Tanglewood appearance with the BSO was in 1987, and he has since returned on numerous occasions to both venues, most recently to Tanglewood in August 2005 (playing music of Mozart) and to Symphony Hall for the opening concerts of the 2006-07 season (playing William Bolcom's *Lyric Concerto* with James Levine conducting, a performance recently issued on BSO Classics).

Leonard Slatkin



Leonard Slatkin began two new appointments in the 2008-09 season: as twelfth music director of the Detroit Symphony Orchestra and as principal guest conductor of the Pittsburgh Symphony Orchestra, having completed his twelfth and final season as music director of the National Symphony Orchestra in 2007-08. He continues as principal guest conductor of the Royal Philharmonic Orchestra and music advisor to the Nashville Symphony Orchestra. Highlights of the current season have included a Far East tour with the Royal Philharmonic; guest engagements with the Orchestre de la Suisse Romande (Geneva), Orquesta Nacional de España (Madrid), Orchestre Philharmonique de Radio France (Paris), Orchestra Sinfonica di Milano (Milan), and WDR Sinfonieorchester (Cologne) in Europe, and in the United States with the symphony orchestras of Atlanta, Baltimore, Dallas, Houston, and Seattle, and the Los Angeles Philharmonic. Now conductor laureate of the Saint Louis Symphony, he previously held positions with the Cleveland Orchestra's Blossom Festival, the Philharmonia Orchestra, the BBC Symphony, and the Los Angeles Philharmonic at the Hollywood Bowl. Besides his conducting appearances, he frequently hosts musical broadcasts, including those of the BBC. Mr. Slatkin has made regular appearances with the New York Philharmonic, Berlin Philharmonic, Chicago Symphony Orchestra, Concertgebouw Orchestra of Amsterdam, Boston Symphony Orchestra, and many others. Opera performances have taken him to the Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, and Vienna State Opera. A recent highlight was a European tour with the Pittsburgh Symphony, stepping in at the last minute to replace Sir Andrew Davis. His more than 100 recordings—with the National Symphony, Saint Louis Symphony, Nashville Symphony, Philharmonia Orchestra, London Philharmonic, the BBC Symphony and concert orchestras, the London Symphony, and the Bayerischer Rundfunk Orchestra—have been recognized with seven Grammy awards and more than sixty other Grammy nominations. Committed to arts education and to reaching diverse audiences, he is the founder and director of the National Conducting Institute, an advanced career development program for rising conductors. He founded the Saint Louis Symphony Youth Orchestra and has worked with numerous student and youth orchestras across America and abroad. He also reaches out to younger musicians and music teachers through the NSO American Residencies program and regularly addresses and mentors students of all ages. Mr. Slatkin's many honors and awards include the 2003 National Medal of Arts (the highest award given to artists by the United States Government), the Chevalier of the Legion of Honor, the American Symphony Orchestra League's Gold Baton for service to American music, ASCAP awards with both the National and Saint

Louis symphonies, an honorary doctorate from his alma mater (the Juilliard School), the Lifetime Achievement Award at the D.C. Mayor's Arts Awards, and the prestigious Declaration of Honor in Silver from the Austrian ambassador to the United States for outstanding contributions to cultural relations. Mr. Slatkin is the Arthur R. Metz Foundation Conductor at Indiana University's Jacobs School of Music and the Distinguished Artist-in-Residence at the American University. Born in Los Angeles to a musical family, he is the son of conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet. Mr. Slatkin began his musical studies on the violin and studied conducting with his father, followed by studies with Walter Susskind at Aspen and Jean Morel at the Juilliard School. Leonard Slatkin made his Boston Symphony Orchestra debut in January 1980 and his Tanglewood debut with the BSO in 1983. He has since appeared with the orchestra on many occasions since then, most recently at Symphony Hall in February 2003 and at Tanglewood in July 2008. At Tanglewood he has also conducted the Tanglewood Music Center Orchestra, most recently in this summer's gala Tanglewood on Parade concert this past Tuesday night.

Anthony Kearns



Anthony Joseph Kearns was born on August 17, 1971, in a small Irish village in County Wexford called Kiltealy, population 1,600. His interest in music began at about age four, when he would sound out tunes on his mother's button accordion. A self-taught musician, he began singing at an early age and found that he was blessed with the natural lilt necessary to sing traditional *Sean Nós* music. Referred to as "shut eye songs" (due to the intimate style of performance), *Sean Nós* is performed *a cappella* and in the Irish language. As is common outside the traditional Irish-speaking areas of Ireland, Mr. Kearns sang in English, winning various All-Ireland singing festivals on a regular basis. After finishing secondary school, he studied catering and hotel management, which led to employment at the Grand Hotel, Wicklow, where he was known as "The Singing Barman." As an adult, he continued entering and winning singing competitions, including the prestigious Dermot Troy Trophy for oratorio in 1995 and 1996 and the Best Male Singer at the 1995 Waterford International Festival of Light Opera. He reached the top at the ESB Veronica Dunne International Singing Competition in 1999. In 1993 Mr. Kearns entered "Ireland's Search for a Tenor" contest in conjunction with the Bank of Ireland's release of a new ten-pound note, commonly called a "tenner." The only untrained singer in the competition, Mr. Kearns won, singing "The Impossible Dream," with "Danny Boy" as an encore. After winning the competition, he studied for three years with Veronica Dunne at the Leinster School of Music and with répétiteur



Stu Rosner

Patrick Healy, who is currently his accompanist. Having moved to Cardiff to attend the College of Music in Wales, he received a call from the Irish Tenors and has been with this Irish phenomenon since its inception in 1998. Mr. Kearns has made solo tours of Germany, Italy, Ireland, and the United States. He and the Irish Tenors have produced eight CDs, which have sold millions of copies, and have completed several successful tours of the U.S., Canada, Australia, and New Zealand. On the operatic stage, Mr. Kearns has sung Macduff in Verdi's *Macbeth,* Alfredo in *La traviata,* and Fenton in *Falstaff,* as well as lead tenor in "The Irish Ring," a production encompassing three Irish operas and brought to the U.S. in September 2002. For Opera Ireland he has sung Rinuccio in Puccini's *Gianni Schicchi* and the title role in Gounod's *Faust.* Considered Ireland's finest tenor, Anthony Kearns was invited to record and perform with Ireland's most celebrated and best-loved entertainers, Sir James Galway among them, at the Dublin National Concert Hall's Silver Jubilee. He has sung at the Gaiety Theatre, Dublin, and performed with Dublin's National Symphony Orchestra. He often performs at the National Concert Hall in Dublin and Limerick and has been guest soloist with both the Boston Pops and Chicagoland Pops. With the Irish Tenors, Mr. Kearns has performed at Carnegie Hall, Radio City Music Hall, Madison Square Garden, Boston's Fleet Pavilion, the Hollywood Bowl, and at the U.S. Capitol for the Fourth of July and again for President Reagan's funeral. For all his devotion to opera, Anthony Kearns has a deep, abiding love for the music of his beloved homeland. He is the true Irish Tenor, cut from the same piece of linen as John McCormack, whose personal letters Anthony was asked to read on the new DVD "John McCormack: The People's Tenor."

Michael McHale



Belfast-born pianist Michael McHale came to widespread public attention as winner of the 2009 Terence Judd/Hallé Award and has established himself as one of the leading Irish pianists of his generation. After early piano studies with John O'Conor and Reamonn Keary at the Royal Irish Academy of Music, Mr. McHale read music at Cambridge University, completing his formal studies with Christopher Elton at the Royal Academy of Music. As a result of his performance of two Mozart concertos with the Hallé Orchestra at the Piano 2006 festival in Manchester, he was featured as a "rising star" in *International Piano* magazine. He won the 2004 Camerata Ireland Musician of the Year and the Brennan and Field Prizes at the 2006 AXA Dublin International Piano Competition prior to his biggest competitive success at this year's Terence Judd/Hallé Award finals. The prize includes a recording opportunity with EMI Classics or the Hallé's own label, in addition to a number of high-profile concert engagements. Mr. McHale has performed throughout the United Kingdom and Ireland, France, Belgium, Germany, Italy, Hungary, and the United States, including broadcast performances for BBC TV, Radio 3, RTE, PBS television, and Deutschlandradio Kultur. Highlights include critically acclaimed debut recitals in Washington, D.C., and at the National Concert Hall, Dublin; concerto performances in the Berlin Konzerthaus and Vígadó Hall in Budapest, performances of Mozart's Concerto for Two Pianos with Barry Douglas and Camerata Ireland, and a recent performance of Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Ulster Orchestra at the reopening concert of the Ulster Hall, Belfast, broadcast on BBC Radio 3. Also an active chamber musician, Michael McHale has recently collaborated with such distinguished artists as Richard Watkins, Sir James Galway, Barry Douglas, Patricia Rozario, and Michael Collins. An album of piano trios with Ensemble Avalon (RTE lyric fm) was chosen as *The Strad*'s "selection of the month." He has given premieres of solo piano works by Irish composers Breffni O'Byrne (on RTE Radio) and Philip Hammond (for BBC Radio 3) and last year collaborated with the celebrated

Estonian composer Arvo Pärt. He recently recorded a CD for Louth Contemporary Music Society featuring solo works by John Cage and Arvo Pärt as well as chamber works by Silvestrov, Knaifel, and Gorecki, and he made studio recordings for RTE of four new solo works by Irish composers written for the 2009 AXA Dublin International Piano Competition. Future engagements include concerto performances with the Hallé and Ulster orchestras, chamber music concerts in King's Place, London, and the Metropolitan Museum, New York, and a solo recital debut in London's Wigmore Hall. Michael McHale is grateful to Camerata Ireland/Accenture, EMI Music Sound Foundation, and the Arts Council of Northern Ireland for supporting his performing career. For further information, visit michaelmchale.com

Tiempo Libre

Two-time Grammy-nominated Tiempo Libre is celebrated for its performances of *timba,* a mix of high-voltage Latin jazz and the seductive rhythms of *son.* The members of the Miami-based band were all classically trained at La ENA, Cuba's premier conservatory, during a time when it was illegal to listen to American songs on the radio. Recently signed to Sony, the group released "Bach in Havana," an album that fuses the music of Bach with Afro-Cuban rhythms, in May. In fall 2008, Tiempo Libre brought its dynamic Afro-Cuban beat to Sir James Galway's album, "O'Reilly Street" (RCA Red Seal). Named "Best Latin Band 2008" by the *Miami New Times,* Tiempo Libre premiered "Miami Libre" in that city in July 2008. Featuring a cast of twenty-five, including Tiempo Libre's seven members, and based on the band's collective immigrant experience, "Miami Libre" is told through English and Spanish narrative, sizzling music, and explosive dance. Tiempo Libre's members were all enjoying thriving careers in Latin music when the seven musicians came together to realize their collective musical dream: to create the first authentic all-Cuban *timba* band in the United States. They formed the group in 2001 between projects, hence the name Tiempo Libre ("Free Time"). Their mission is to share the musical heritage in which they grew up with as wide an audience as possible, reinterpreting and reinvigorating traditional Cuban music with a youthful, modern sound and forging a new style born from the meeting of their Cuban roots and their new American experience. Their 2002 Ravinia Festival debut, opening for Celia Cruz, led to a return engagement in 2003, sharing a bill with Aretha Franklin. That year they also performed at the Heineken Jazz Festival in Hua Hin, Thailand. Return trips to Asia have included sold-out shows in Hong Kong, Kuala Lumpur, Malaysia, and Jakarta, Indonesia. Over the last few years, the group has enjoyed a busy touring schedule in the United States. Highlighting their first European tour, in August 2005, was a sold-out performance at the Tuscan Sun Festival in Cortona, Italy. Subsequent tours have brought sold-out houses in Italy, Greece, and Turkey. In January 2005, Tiempo Libre released their acclaimed debut album, "Arroz con Mango" (Shanachie). Fulfilling the meaning of its title ("*arroz con mango*" is a Cuban slang expression meaning something completely out of the ordinary), the album was nominated for a 2006 Grammy Award for Best Salsa/Meringue Album. One year later, the band released "Lo Que Esperabas" ("What You've Been Waiting For"), and the group was nominated for its second Grammy, this time for Best Latin Tropical Album. In spring 2007, Tiempo Libre created a new work, *Rumba Sinfónica,* for symphony orchestra and Cuban band, in collaboration with the



Venezuelan classical composer Ricardo Lorenz, and commissioned by the Minnesota Orchestra, Detroit Symphony, Ravinia Festival, and Festival of the Arts Boca. Since premiering the work in Minneapolis in November 2007, Tiempo Libre has performed it with the National Arts Centre Orchestra in Ottawa, the Dallas Symphony Orchestra, the Portland (ME) Symphony, and the San Antonio Symphony. Tiempo Libre's 2008-09 season includes additional performances of *Rumba Sinfónica* with the DuPage Symphony and the Syracuse Symphony Orchestra, as well as concerts at the Robert Mondavi Winery as part of the Festival del Sole, a return to Philadelphia's Kimmel Center, and performances across the country. Also this season, Tiempo Libre is part of the artist-in-residence program at Michigan State University and Interlochen Academy.

Tanglewood Festival Flute Ensemble

BOSTON SYMPHONY ORCHESTRA FLUTISTS: Elizabeth Rowe, Jennifer Nitchman, Elizabeth Ostling, Cynthia Meyers

TANGLEWOOD MUSIC CENTER FLUTISTS: Leah Arsenault, Jeremiah Bills, Katrina Walter, Heather Zinninger

BOSTON UNIVERSITY TANGLEWOOD INSTITUTE FLUTISTS: Mary Kathryn Abel, Mayuko Akimoto, Alison Beskin, Matthew Slaughter

YOUNG FLUTISTS: Madeline Cahillane, Rosalyn Chen, Samuel Chestna, Alexandra Conza, Dominic Liam McKenna DeSalvio, Billie Dunn-McMartin, Timothy Gilgallon, Nensi Gjata, Aditya Gopalan, Kineret Grant-Sasson, Peter Graves, Rebecca Q. Johnson, Jacques Andrew Klapisch, Lindsay Klickstein, David B. Lassila, Melody Mao, Julia Pai, Tessa Patapoutian, Natalie Ramesh, David Ran, Samantha Redmond, Erin Rose, Matan Silver, Monika Sobieszek, Megan Stewardson, Megan Suprenant, Gabrielle Tucker, Lily Wu, Amy Xia, Brittany A. York

and BSO PERCUSSIONISTS J. William Hudgins **and** W. Lee Vinson

The young flutists performing this evening as members of the Tanglewood Festival Flute Ensemble hail from all over Massachusetts and Connecticut, range in age from 8 to 13 years old, and were selected from a large pool of applicants by BSO principal flutist Elizabeth Rowe.

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Support Tanglewood Now



At this time, more than ever before, support is needed to help Tanglewood meet its vital, immediate needs while also continuing to evolve so that music's eternal qualities not only endure for generations but are extended to the ever broadening audiences of today's changing world. Ticket sales and other earned income account for less than 58% of Tanglewood's operating costs.

Tanglewood

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Tanglewood
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2009 Tanglewood

Boston Symphony Orchestra
128th season, 2008–2009

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Sunday, August 2, 2:30pm

The Serge and Olga Koussevitzky Memorial Concert

SPONSORED BY COUNTRY CURTAINS, THE RED LION INN, AND BLANTYRE

THOMAS DAUSGAARD CONDUCTING

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio
Largo
Rondo: Allegro

LEIF OVE ANDSNES

{ I n t e r m i s s i o n }

RACHMANINOFF — Symphony No. 2 in E minor, Opus 27

Largo—Allegro moderato
Allegro molto
Adagio
Allegro vivace

This year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of this concert (see page 38).

Bank of America is proud to sponsor the 2009 Tanglewood season.

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Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

Farewell, Thanks, and All Best

Three members of the Boston Symphony Orchestra will retire from the BSO at the end of the 2009 Tanglewood season—principal harp Ann Hobson Pilot, after 40 years of service to the orchestra, violinist Amnon Levy, after 45 years of service to the BSO, and violist Ronald Wilkison, after 38 years of service to the orchestra. We extend heartfelt, sincere thanks to all of them for their dedication and many years of service to the Boston Symphony Orchestra (123 years total) and the musical community of Boston, and we wish them well in all of their future endeavors.



A graduate of the Cleveland Institute of Music, **ANN HOBSON PILOT** became principal harp of the Boston Symphony Orchestra in 1980, having joined the BSO in 1969 as assistant principal harp and principal harp with the Boston Pops. Prior to that, she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra. Ms. Hobson Pilot has also had an extensive solo career; she has performed as a soloist with many American orchestras, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ann holds a Doctor of Fine Arts from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ann is on the faculties of the New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage and has also performed with the Boston Symphony Chamber Players, the Ritz Chamber Players, and the Marlboro, Newport, and Sarasota music festivals, among others. On Opening Night of the BSO's 2009-10 season, with James Levine conducting (a program to be repeated by the BSO in New York as Carnegie Hall's 2009-10 season-opener), Ann will play the world premiere of John Williams's *On Willows and Birches* for harp and orchestra, composed especially for her and the orchestra on the occasion of her retirement. She will then perform the piece in early October, in a BSO subscription concert that also features her in music of Carter and Debussy.

Ann writes: "When I was a young student just beginning the study of the harp, I was not given much of a chance, as an African- American female, to succeed in the classical music field. Forty years ago, the Boston Symphony Orchestra gave me the opportunity to collaborate with world-class musicians and conductors and to develop my musical skills. I am proud to have been a member of this world-renowned orchestra, which has given me the chance to experience many different cultures, many wonderful people, and incredible musical experiences. Although I am retiring, the BSO will always have a special place in my heart, and I will continue to enjoy the concerts as a member of the audience."



Violinist **AMNON LEVY**'s musical career began in Tel Aviv, his birthplace. Jascha Heifetz urged him to attend the Juilliard School, where he studied with the legendary Ivan Galamian. Mr. Levy graduated from the Curtis Institute and participated in the Marlboro Music Festival, where he performed with Rudolf Serkin. He was a first violinist in the Minnesota Orchestra, led by Antál Dorati, and also in the Los Angeles Philharmonic, led by Zubin Mehta, before joining the Boston Symphony Orchestra in 1964. He occupies the Muriel C. Kasdon and Marjorie Paley Chair in the BSO's first violin section. Mr. Levy has performed as soloist with the Boston Pops under Arthur Fiedler, Harry Ellis Dickson, Erich Kunzel, and Keith Lockhart, and has also performed in Jordan Hall, at Tanglewood, and at the Hatch Shell on the Charles River Esplanade. He has a serious interest in conducting and is a gourmet chef.

For more than a decade, Amnon has been a Boston Symphony "godparent" at the John D. Philbrick Elementary School in Roslindale, where he is a member of the Philbrick Trio along with pianist Vytas Baksys and flutist Brenda Levy; the trio performs annually for Stacey Isle's first-grade class. In addition to coaching chamber music at the Tanglewood Music Center and the Boston University Tanglewood Institute, he has conducted and coached young musicians in preparation for professional auditions. His son Sam is a cinematographer in New York City. As he approaches his retirement, Amnon observes that he will miss not only performing with his colleagues, but also, in particular, "the many friends in the audience that I've gotten to know throughout my forty-five years of playing with the orchestra."



RONALD WILKISON began violin lessons as a fourth-grader in his hometown of Sacramento under the tutelage of Jim Adair. While in his teens, he was selected as a Fellow of the American Federation of Musicians and attended the Congress of Strings for further study. Mr. Wilkison joined the United States Army when he was eighteen, serving for five years as a member of the Army Band's Strolling Strings in Washington, where he performed regularly at the White House. Before joining the Boston Symphony Orchestra as a violinist in 1971, he was a member of the Baltimore Symphony and the Temple Institute String Quartet. A founding member (as second violin) of the Francesco String Quartet, he was appointed to his present position in the BSO viola section at the beginning of the 1982-83 season.

Perhaps the most noteworthy aspect of Ronald Wilkison's career is that he is, for the most part, self-taught and has always maintained an active interest in pursuits outside of music. An accomplished player of the Chinese game of Go, he is also an avid golfer, motorcyclist, and commodities trader. With several previous home construction projects to his credit, he is currently devoting his energies to the renovation of a circa-1880 carriage house in the Adirondack Mountains in upstate New York. After retirement he plans on spending his time, along with his wife, violist Patricia McCarty, between Boston and the Adirondacks, where they have an affiliation with the Meadowmount School of Music. Of his upcoming retirement, Ron writes: "I believe that I'm leaving the BSO at a time when it sounds better than I've heard it during my entire career. I shall undoubtedly miss listening to my colleagues from one of the best seats in the house."

Ludwig van Beethoven (1770-1827)

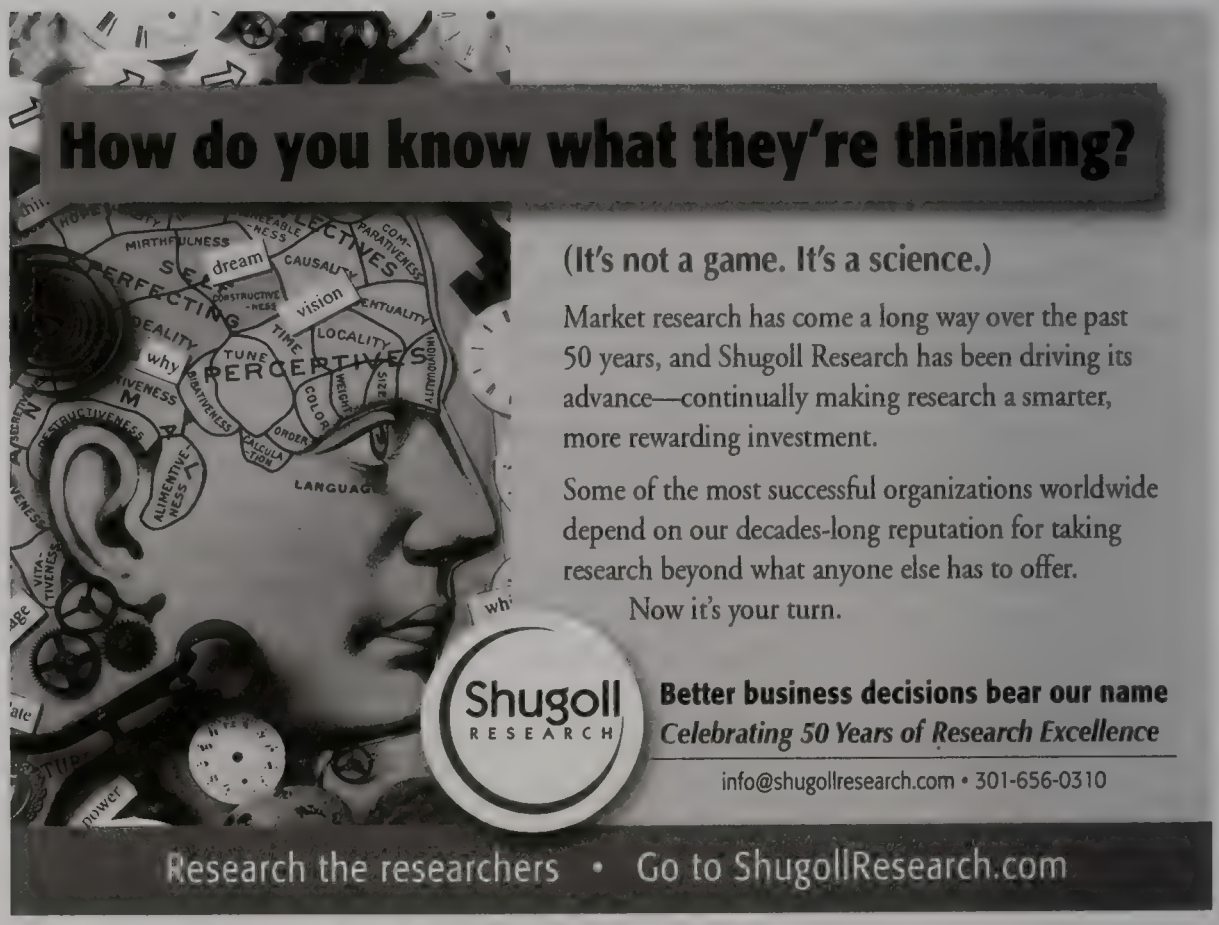
Piano Concerto No. 3 in C minor, Opus 37

First performance: April 5, 1803, Theater-an-der-Wien, Vienna, Beethoven, soloist. *First BSO performance*: April 1888, Wilhelm Gericke cond., Mrs. H.H.A. Beach, soloist. *First Tanglewood performance*: August 7, 1960, Pierre Monteux cond., Leon Fleisher, soloist. *Most recent Tanglewood performance*: July 20, 2007, Mark Elder cond., Imogen Cooper, soloist.



One morning during the summer of 1799 Beethoven was walking through the Augarten in Vienna—a public garden that was also a site for outdoor concerts—with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

This is an earlier work than its "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the



Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason he withheld its performance for three years, when it came as part of a lengthy concert that he produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also included the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio.* The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have done: he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-an-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper we ate afterwards.

Though critical response to the concerto at its first performance ranged from lukewarm to cold, it quickly established itself in the public favor nevertheless. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's. Invariably, Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). In fact, much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement: Beethoven is preparing to spring one of his

most wonderful ideas, the success of which requires him to build on the other themes for the moment.

Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas except the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is what the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an



"oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Sergei Rachmaninoff (1873-1943)
Symphony No. 2 in E minor, Opus 27

First performance: January 26, 1908, St. Petersburg, Rachmaninoff cond. *First BSO performances*: October 1910, Max Fiedler cond. *First Tanglewood performance*: August 5, 1977, André Previn cond. *Most recent Tanglewood performance*: July 6, 2003, James DePreist cond.

By the time he came to write his Second Symphony, Rachmaninoff had become such a celebrity in Moscow—as composer, pianist, and conductor—that he found he had to "escape" in order to be able to compose without interruption. This need was made more urgent by the increasing political unrest, especially the massacre before the Winter Palace in St. Petersburg in January 1905, an anticipation of the revolution that was barely a dozen years away and that made connection with such state-run institutions as the Bolshoi Theater awkward. Disturbances continued throughout the year 1905, and though Rachmaninoff was busy seeing two new operas, *Francesca da Rimini* and *The Miserly Knight*, through their premieres in January 1906, he clearly decided that it was time to leave Russia for a while. By mid-February he had resigned from his position at the Bolshoi and left almost at once for Florence. Though he had offers of remunerative engagements to conduct the following year, the political unrest persuaded him to cancel all concert plans and take his family to Dresden for the year. There, virtually unknown to all, he could work in seclusion as a full-time composer.



He began work on a new opera, *Monna Vanna*, based on a play by Maeterlinck. It was never to be finished, partly because he interrupted himself to compose the Second Symphony, and later because the playwright had a contract with the music publisher Heugel specifying that only one composer, a certain Henri Février, could set the play to music and get permission for performances in the international opera circuit.

It is, perhaps, a miracle that Rachmaninoff ever composed a second symphony. The premiere of his first, in 1897, had been so disastrous that the twenty-four-year-old composer nearly gave up composition entirely, and only returned to his métier after extensive counseling sessions, partly under hypnosis, with a psychiatrist in 1900. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") Nonetheless, the memories of that event were no doubt the reason that Rachmaninoff composed his new symphony in secret, not telling even his best

friends in Russia until he was essentially finished and the word had leaked out in a German paper. On February 11, 1907, he added a postscript to a letter from Dresden with the confession:

> I have composed a symphony. It's true! It's only ready in rough. I finished it a month ago and immediately put it aside. It was a severe worry to me and I am not going to think about it any more. But I am mystified how the newspapers got onto it!

Rachmaninoff returned to Russia that summer, carrying with him the newly composed First Piano Sonata and the nearly finished Second Symphony. He conducted the first two performances, one in St. Petersburg, the other in Moscow. After repeating it in Warsaw he returned to Dresden, where he made the final adjustments to the score before sending it off to the publishers.

Since the First Symphony was never published in Rachmaninoff's lifetime (and was even believed to be utterly lost in the Russian Revolution until a set of orchestral parts turned up after his death), and the Third Symphony was not composed for another decade, it was the Second that became established as *the* Rachmaninoff symphony. That didn't prevent it from suffering the indignity of numerous cuts and abridgments, however, an unfortunate practice that the composer himself sometimes indulged in, thereby giving others implicit license to hack away. On occasion this lengthy work (which runs just over an hour when played complete) has been cut drastically to as little as forty minutes! Such heartless pruning suggests that the work must be loosely constructed for the cuts even to be possible. But it is, in fact, a well-knit score that requires space for the natural growth of the composer's musical ideas. Russian music is often made up of thematic ideas in frequently repeated cells, but Rachmaninoff's repetitions are almost never literal; each one extends the musical argument in a grand and spacious progression. At the same time, the presence of a motto theme (heard in the opening measures) subtly shapes elements of every movement, binding the structure into a tightly-argued whole, despite its length. Uncut BSO performances have been given by Simon Rattle, André Previn, and Yakov Kreizberg. Today's conductor, Thomas Dausgaard, now joins this list.*

The very first phrase in the cellos and basses is the essential motto, which dominates the symphony on its surface or somewhere in the undertow. Its melodic turn is at once converted into an expressive figure in the violins in the first of many elaborations. A new one occurs in the restless Allegro that follows. The A minor scherzo movement is one of Rachmaninoff's most original in character and scoring, right from the opening horn theme, which is a rather festive march, and the violin figure that follows at once will return to open the symphony's finale. Periodically the movement softens into a lyrical stepwise melody that promises romantic involvement, but just at the right time Rachmaninoff recalls the energetic business for which the movement is intended to serve. At the end, a coda dies away into nothingness.

The romantic high point of the symphony comes in the third movement, one of the most romantic passages in the entire orchestral repertory (and all by itself a full course in lush soaring melodic sequences of the kind taken over by Hollywood for love scenes). The passion hinted at in the introductory measures will return in full force at the climax of the movement. But first the clarinet sings a tender song that hovers delicately around the dominant of the scale, constantly decorated in new ways, expanding ever onward without repetition, through the twenty-three measures of its length. The middle section of the movement is more lightly scored, with brief

*A few conductors who arrived planning to lead the complete work at past BSO performances in fact decided to make cuts during the rehearsal period.

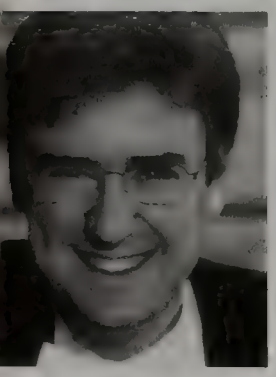
questions and answers tossed back and forth by the English horn and oboe against reminders in the violins of the symphony's opening motto. Now the violins begin an extended gradual climb and a long crescendo in which the full orchestra joins to a climactic statement of the romantic opening figure of the movement. This quickly collapses, though, and the motto intertwines with the romantic figure in a delicate and mysterious dialogue leading to the restatement (in the violins) of the opening clarinet song. Another romantic climax ensues, and the movement dies away in a dialogue of murmuring calm.

The finale abruptly breaks the romantic atmosphere with a theme full of triplets rushing headlong in a carnival mood. Recollections of earlier movements are woven into this madcap chase with great subtlety, and the string choir has the opportunity to introduce (in unison) another of Rachmaninoff's great soaring, singing melodic inventions. A brief Adagio recalls the slow movement and the violin version of the opening motto before we plunge into the development section, which contains one of Rachmaninoff's greatest masterstrokes. Gradually one instrument and then another begins to play a descending scale, first in quarter-notes, then some in eighth-notes or whole notes, overlapping and piling up simultaneously in every possible rhythmic combination, making an extraordinary noise, as if someone were ringing the changes on all the bells of Moscow at once. The remainder of the movement brings a normal recapitulation and a swift coda that ends the symphony in a truly resplendent manner.

STEVEN LEDBETTER

Guest Artists

Thomas Dausgaard



Danish conductor Thomas Dausgaard is renowned for his achievements as chief conductor of the Danish National Symphony Orchestra/DR and as principal conductor of the Swedish Chamber Orchestra. Since taking up his post with the Danish National Symphony Orchestra/DR in August 2004, the orchestra has developed impressively, touring to Berlin, Vienna, Paris, Amsterdam, and London, and recording extensively together, including a disc of Nielsen works that was nominated for a 2007 *Gramophone* Award. Mr. Dausgaard and the orchestra have welcomed the new opportunities presented by the internet by making selected performances available for download. Following concerts in January 2009 inaugurating the eagerly awaited Jean Nouvel-designed concert hall in Copenhagen, the Danish National Symphony Orchestra/DR became the hall's resident orchestra. The Swedish Chamber Orchestra has also flourished under Mr. Dausgaard's direction since he took up his position there in 1997. They have recorded all of Beethoven's orchestral music for Simax, a project that has received outstanding critical acclaim, and continue to record prolifically, breaking with tradition as a chamber orchestra to record all of Schumann's symphonies and a selection of symphonies by Dvořák, Schubert, and Bruckner for BIS's "Opening Doors" series. Since their first, highly successful tour to Japan in October 2005, they have toured to Italy, Germany, Holland, Spain, and the United Kingdom. In spring 2008 they toured the major concert halls of the United States, including New York's Lincoln Center, to rave reviews. Thomas Dausgaard is a guest conductor with several of the world's leading orchestras. He enjoys a special relationship with the Gewandhaus Orchestra of Leipzig, conducting them on tour as well as at home. Future guest conducting engagements include the Vienna Symphony Orchestra, the Berlin Konzerthausorchester, SWR Stuttgart,

the Czech Philharmonic, the Verdi Orchestra Milano, and the Netherlands Radio Philharmonic, among others. Mr. Dausgaard works with the leading Scandinavian orchestras, including the Oslo and Stockholm philharmonics. He has conducted the St. Petersburg Philharmonic Orchestra in St. Petersburg and on tour in Italy, where he also works with the orchestra of RAI Turin and the La Scala Philharmonic. In the UK, he works with the BBC Philharmonic Orchestra, with which he made his Proms debut, and this season returned to the Royal Philharmonic Orchestra. He has also worked with many of the major North American orchestras, including the Philadelphia Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony, Saint Louis Symphony, Baltimore Symphony, Houston Symphony, Minnesota Orchestra, Seattle Symphony, and Montreal Symphony; he also makes regular appearances with the Toronto Symphony and at the Mostly Mozart Festival in New York. Thomas Dausgaard was an assistant conductor of the Boston Symphony Orchestra from 1993 to 1995, appearing with the BSO in Symphony Hall in January 1994 (leading music of Kirchner, Rachmaninoff, and Sibelius) and at Tanglewood in July 1995 (a program of Schuller, Beethoven, and Schumann). His discography of more than thirty recordings on such labels as Chandos, Dacapo, Simax, and EMI Medley includes recent discs of works by Nielsen and Langgaard (Dacapo) and Berlioz (Chandos). His highly praised DVD of Langgaard's opera *Antikrist* (Dacapo) was named DVD of the Year at the 2005 International Internet Awards.



Thursdays, July 9–August 20

Talks & Walks is a series of informal conversations presented by guest artists and members of the BSO family, moderated by Benjamin Schwartz, BSO assistant artistic administrator. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussions. Beverages and dessert will be available for purchase.

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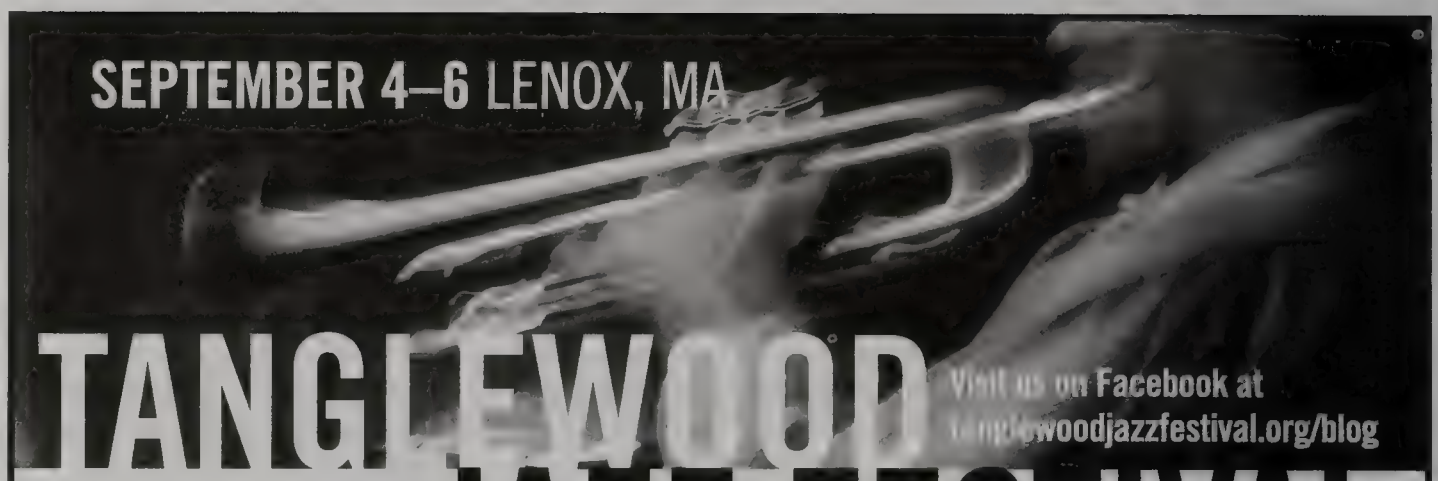
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Leif Ove Andsnes



The internationally acclaimed pianist Leif Ove Andsnes not only plays recitals and concertos each season, but is also an avid chamber musician who joins favorite colleagues every summer in Norway at the Risør Chamber Music Festival, of which he is co-artistic director. Mr. Andsnes opened his 2008-09 season with performances of Rachmaninoff's Piano Concerto No. 2 in Milan and Tokyo, followed by a recital tour of Asia and South America. He returned, after a break of nearly a decade, to Rachmaninoff's Piano Concerto No. 3, performing it in Washington for his National Symphony Orchestra debut under Ilan Volkov, and also with the Cleveland Orchestra under Franz Welser-Möst and with the London Symphony Orchestra under Antonio Pappano, with whom he recorded the work for future release on EMI Classics. Other season highlights have included a tour with his regular chamber music partner, violinist Christian Tetzlaff, and a United Kingdom tour with the Norwegian Chamber Orchestra. An exclusive EMI Classics artist, Mr. Andsnes has recorded more than thirty discs spanning repertoire from Bach to the present day. His latest recording, released in spring 2009 and entitled "Shadows of Silence," features works by Bent Sørensen and Marc-André Dalbavie, which Mr. Andsnes premiered at New York's Carnegie Hall and London's Proms, respectively. Also on the disc are solo works by Kurtág, and Lutosławski's Piano Concerto recorded live with the Bavarian Radio Symphony Orchestra and Franz Welser-Möst. This past spring Mr. Andsnes performed Dalbavie's work in Paris with the Orchestre Philharmonique de Radio France and in Amsterdam with the Netherlands Radio Philharmonic Orchestra. The year also brings the culmination of a project centered around Mussorgsky's epic piano suite *Pictures at an Exhibition,* a project to be premiered in New York in November and toured throughout Europe. In "Pictures Reframed," Mr. Andsnes collaborates with South African artist Robin Rhode, who is creating a video installation for a program that will culminate in Mussorgsky's masterpiece and will be released on both CD and DVD by EMI Classics. Leif Ove Andsnes has received Norway's most distinguished honor, Commander of the Royal Norwegian Order of St. Olav. In 2007 he received the prestigious Peer Gynt Prize, awarded by members of Parliament to honor prominent Norwegians for their achievements in politics, sports, and culture. Named one of the "Best of the Best" by *Vanity Fair* in 2005, he has also received the Royal Philharmonic Society's Instrumentalist Award, the Gilmore Artist Award, four *Gramophone* Awards, and seven Grammy nominations, including one this year for his recording of Mozart piano concertos. Leif Ove Andsnes was born in Karmøy, Norway, in 1970 and studied at the Bergen Music Conservatory under Czech professor Jiří Hlinka. Over the past decade, Belgian piano teacher Jacques de Tiège has also influenced his style and philosophy of playing. He counts Dinu Lipatti, Arturo Benedetti Michelangeli, Sviatoslav Richter, and Géza Anda among the pianists who have most inspired him. A professor at the Norwegian Academy of Music in Oslo, a visiting professor at Copenhagen's Royal Music Conservatory, and a member of the Royal Swedish Academy of Music, Mr. Andsnes currently resides in Copenhagen and Bergen, also spending much time at his mountain home in the Hardanger area of Norway. Leif Ove Andsnes made his Boston Symphony Orchestra debut at Tanglewood in July 1996 as soloist in Beethoven's Piano Concerto No. 2, subsequently appearing with the BSO in Mozart's D minor piano concerto (his subscription series debut in March 1997), Schumann's Piano Concerto (November/December 1998, also performing the work at Tanglewood in 1999 with the Philadelphia Orchestra), and Rachmaninoff's Piano Concerto No. 2 (his most recent BSO appearance, in January 2008). At Tanglewood in 2003 he was soloist and conductor (from the keyboard) for concertos of Haydn and Mozart with the Norwegian Chamber Orchestra.



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TANGLEWOOD MUSIC CENTER

Sunday, July 26, 2009, at 7:30 p.m.
Monday, July 27, 2009, at 7:30 p.m.
Wednesday, July 29, 2009, at 7:30 p.m.

WOLFGANG AMADÈ MOZART

DON GIOVANNI

("Il dissoluto punito, ossia Il Don Giovanni" —
"The rake punished, or Don Giovanni")

Opera in two acts, K.527
Libretto by Lorenzo Da Ponte

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS
TANGLEWOOD MUSIC CENTER ORCHESTRA

JAMES LEVINE, conductor (July 26 and 27)
CHRISTOPH ALTSTAEDT, conductor (July 29)

IRA SIFF, director
EDUARDO SICANGCO, set and costume designer
PETER WEST, lighting designer

These performances of "Don Giovanni" are supported in part by generous grants from the Geoffrey C. Hughes Foundation and by the Tanglewood Music Center Opera Fund, with additional support from the Gregory E. Bulger Foundation.

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DON GIOVANNI

("Il dissoluto punito, ossia Il Don Giovanni" —
"The rake punished, or Don Giovanni")

Opera in two acts, K.527
Libretto by Lorenzo Da Ponte
Premiered October 29, 1787, in Prague

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS
TANGLEWOOD MUSIC CENTER ORCHESTRA

JAMES LEVINE, conductor (July 26 and 27)
CHRISTOPH ALTSTAEDT, conductor (July 29)

IRA SIFF, director
EDUARDO SICANGCO, set and costume designer
PETER WEST, lighting designer

CHARACTERS

Don Giovanni, *a licentious young nobleman* ELLIOT MADORE, baritone
Leporello, *Giovanni's servant* EVAN HUGHES, baritone
Donna Anna, *daughter of the Commendatore* LAYLA CLAIRE, soprano
Don Ottavio, *her betrothed* MARK VAN ARSDALE, tenor
Donna Elvira, *a lady from Burgos* DEVON GUTHRIE, soprano
Zerlina, *a peasant girl* ELIZABETH REITER, soprano
Masetto, *a peasant, Zerlina's betrothed* MICHAEL WEYANDT, baritone*
The Commendatore MORRIS ROBINSON, bass
Peasants, servants, demons TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

** guest artist*

Rosanna Butterfield, continuo cello
Brett Hodgdon, continuo harpsichord

Supertitles by Dennis Helmrich
SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA
John Geller, supertitles technician
Ming Kwong and Tomoko Nakayama, supertitles callers

A brief synopsis of Mozart's "Don Giovanni" is on page 5.
There will be a 20-minute intermission after Act I.

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The TMC Vocal Fellows in this production are students in the master classes of Phyllis Curtin at Tanglewood.

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Thanks to David Sturma and the Tanglewood Crew

Synopsis of Scenes

Spain, 17th Century

ACT I

Scene 1: The Commendatore's palace
Scene 2: A street
Scene 3: Open country near Don Giovanni's palace
Scene 4: Outside the palace
Scene 5: The interior of the palace

ACT II

Scene 1: A street
Scene 2: A courtyard in front of the Commendatore's palace
Scene 3: A cemetery
Scene 4: Another part of the Commendatore's palace
Scene 5: Don Giovanni's palace



Poster announcing the first Vienna performance of "Il dissoluto punito" ("The rake punished"), or "Don Giovanni," in May 1788

"Don Giovanni" in Brief

During the course of ACT I, the legendary seducer DON GIOVANNI

(1) attempts to have his way with DONNA ANNA in her own home, subsequently killing her father, the COMMENDATORE;

(2) must ward off the anger of the frustrated DONNA ELVIRA, a former lover whom he has since abandoned (Giovanni's servant, LEPORELLO, tries to convince Elvira to give up on Giovanni using his catalogue of the Don's multiple conquests);

(3) attempts to seduce the peasant girl ZERLINA during the very party celebrating Zerlina's marriage to the peasant MASETTO (the seduction is thwarted by Donna Elvira); and

(4) is recognized by Donna Anna as her father's killer (she in turn plots vengeance, enlisting the aid of her fiancé DON OTTAVIO and Donna Elvira).

In ACT II, the Don

(1) decides to seduce Elvira's maid, for which purpose he exchanges outfits with his servant Leporello (whom he sends off, in the Don's cloak, to distract Elvira);

(2) thrashes Masetto, after Masetto mistakes the disguised Giovanni for Leporello and vents his anger over the Don's advances toward Zerlina (the thrashing in turn wins for the bruised Masetto Zerlina's complete sympathy as well as forgiveness for his suspicions about her and Giovanni);

(3) is warned, in the cemetery, by the statue of the dead Commendatore, that his wrongdoings will be punished before dawn; and

(4) in turn, insolently invites the statue of the Commendatore to supper at the Don's own palace, at which occasion the statue not only appears but then drags the unrepentant Giovanni down to hell.

In a brief scene representing an Epilogue to the opera as a whole, the others contemplate their own futures in the aftermath of the Don's fate: Donna Anna postpones her marriage to Ottavio for a year, stating the need to mourn her father properly; Don Ottavio agrees to respect his fiancée's wishes; Donna Elvira resolves to enter a convent; Leporello determines to seek a better master; and Zerlina and Masetto head home together for dinner.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Embracing the Un-Figurable

A Message from the Director

When I learned that this year's TMC opera would be *Don Giovanni*, I confess I panicked. Not that my experience with Mozart/Da Ponte opera had not been rewarding. Three productions of *Così fan tutte*, including one warmly received here in 2007, were among the most gratifying experiences of my career. Plumbing the depths of Da Ponte's brilliant writing, while happily dancing along the surface of his more apparent wit and turns of a phrase, combined with the sheer joy of hearing Mozart materialize it all musically, makes for a sort of daily paradise for a director studying and subsequently rehearsing one of their operas.

But if *Così*, even with its tricky denoument, is ultimately a joy, why is *Giovanni* so famously intimidating to directors? I'm no longer quite sure. My initial case of nerves was not helped by a therapy session at which my usually comforting counselor assured me that a *very* famous director he knows thinks *Giovanni* un-directable. An opera director friend of mine who has done *Giovanni* three times added to the panic by telling me he swears after each one that it will be his last. As I began working on the piece, I saw every *Giovanni* I could locate live this season, listened to copious CDs, and watched most of the available DVDs on the market. What I found was interesting. In response to the ambiguous nature of parts of the opera, directors often responded by trying this or that "concept" to explain or circumvent the fact that there are portions of the work we can never fully explain. I also encountered an updating or two that omitted the class structure in the work, and thereby removed a significant element. Most productions were very dark in design, some extremely dreary to look at. Traditional productions told the story more directly, and some historic ones



The Nationaltheater in Prague, where "Don Giovanni" had its premiere in 1787

featured wonderful, legendary performances, but sometimes very stock characterizations (cutesy Zerlinas and so forth, though Da Ponte was never cutesy!). Some accented the comic aspects of the work while others either missed it or avoided it intentionally. All in all, it was a fascinating exploration, and I came away clearly knowing a lot about what I did *not* want to do with my first *Don Giovanni*. But, what *did* I want to do? Sage advice came from chats with our conductor. Maestro Levine suggested I adopt the mindset I use as commentator on the Met opera broadcasts, and "just tell the story." What a novel approach for a director in 2009!

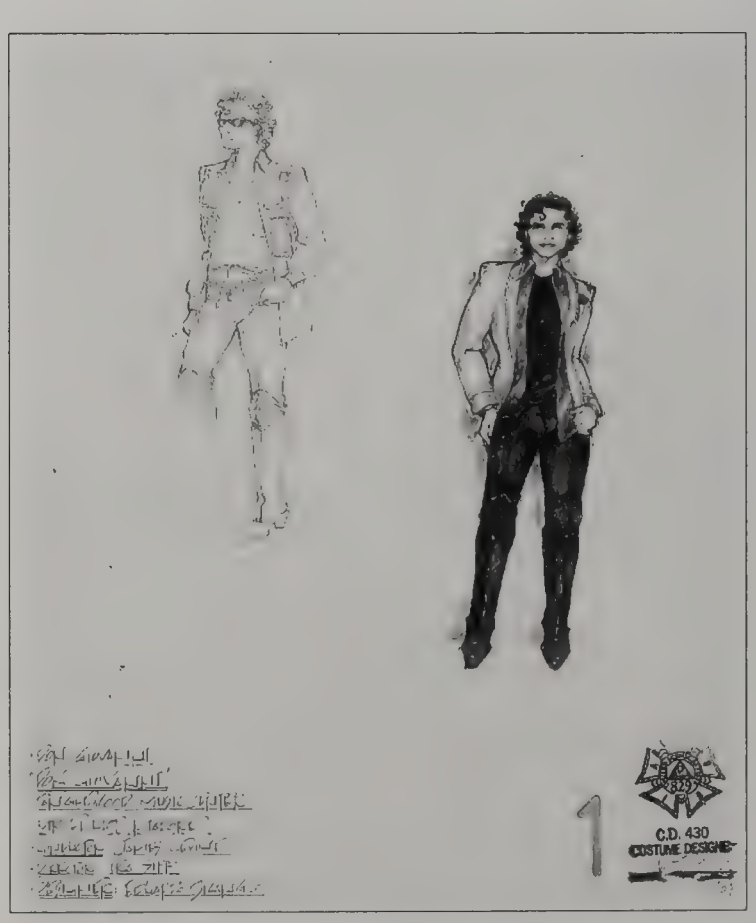
As my work on the opera progressed, each "brilliant touch" I thought up melted away, and I returned to what was on the page. After all, what could be more brilliant than the *dramma giocoso* Da Ponte wrote, or the music Mozart set it to, and with which he underlined everything? It is all there on the page. The balance of the *dramma* and the *giocoso* in *Don Giovanni* is certainly one of the trickiest aspects of staging it. Unlike *Così*, it does not divide cleanly into comedic and dramatic elements. The comic is often sinister, the dramatic often hilarious (poor Donna Elvira!). A line is not used to divide these aspects, but rather to be tread upon often. The two worlds collide frequently, and to them is added a third world—that of the supernatural. The ambiguous nature of this piece, the element of the spirit world (in the form of a talking statue), is best embraced rather than explained. Mysteries of the characters (what *did* go on between Donna Anna and Giovanni in her bedroom?) are best left up to interpretation and imagination. I think maybe I know... but the music intentionally keeps it murky. It's important that the singer think she knows. But we will never know for sure. All we can tell is that Anna's music is wandering to a strange place tonally as she begins to tell her fiancé what went on, and gets back on a track of clarity when she gets to the part of the story we witnessed in Act I. Only then do we know she's telling the truth; until then, your guess is as good as mine. Contemporary directors have clung with the glee of a major revelation—which it's not—to the idea that Anna possibly loves Giovanni, or is a closet wild girl and "wanted it." One of them made her a heroine addict. Hmmm... I don't hear that in the music. I hear ambivalence, confusion, feelings of guilt. Her father was killed trying to rescue her from whatever went on. Is it odd, under the circumstances, for her to put off marriage proposals from Don Ottavio less than twenty-four hours after the murder? Perhaps not. Is there a bigger reason for her postponement? Maybe.

And, about those twenty-four hours: whereas *Figaro* and *Così* distill the drama neatly into a concentrated day-long time frame, *Giovanni* presents problems to a director in that respect as well. Again, it is necessary to embrace the idea that some things can be taken literally, and some must be accepted with the understanding that they transcend the literal. Is this the last day for the rake? Yes. Would a fully formed statue of someone just killed by him exist in a graveyard that quickly? Probably not. Would the statue talk—let alone sing? I suppose not. And, so what? The statue of the Commendatore can be depicted many ways; what matters is his presence as a moral force bringing down an astonished anti-hero.

For me, the idea of a *dramma giocoso*, a piece that is essentially both comic and dramatic, is not new. It has been the core of my work for decades as a performer and director with my own opera travestie troupe, La Gran Scena. I embrace it. An opera deeply profound, loaded with irony in both its plot and in the hilarious turns of

phrase in its libretto, set to music that is divine, is a welcome challenge. It is necessary to understand that no one is going to direct the ultimate *Giovanni*. But, as any director would, I have brought touches of my own to the piece, touches that endeavor not to overwhelm the original, but to offer a different perspective here, a funnier solution here, an affecting opportunity for a performer there. As with *Così*, I feel the comic should be really funny in relief to the serious. In this work, the lines may be blurrier, but there is still plenty to mine.

On the other hand, Don Ottavio must be a hero, part of a real relationship, not in the Ottavio-as-wimp tradition. Masetto likewise should be a truly appealing guy, with enormous charisma: he and Zerlina are top-of-the-line peasants; they have both nabbed as mates the best in their social circle. It's just that she is the cleverer, and also someone who perhaps always felt she deserved better than her lot in life allowed; and now she's received temporary affirmation of that notion. Leporello is a wonderful focal character, a terrific, witty commentator (Da Ponte). Elvira treads most constantly that serio-comic line; she is a great *opera seria* character transplanted, and therefore she makes us laugh and cry simultaneously because her predicament, expressed so grandly, is funny in the context of this type of work. But "Mi tradì," the aria Mozart added for Vienna (and which should never be omitted!), seals this character's ability to move us. Never has obsessive love been better expressed than in those circular roulades of hers.



Costume design for Don Giovanni

We have already touched upon Anna. But what of the Don? He is a sort of Carmen, that is to say, the planet around which all others revolve, a central focus for everyone's behavior in this final day of his life. And, as everything continues to go so very wrong for him that day, and we see him constantly thwarted, the meaning of everyone else's existence is in peril. Without him, and after him, who will they be? Even within the opera, in the amazing Act II sextet, when they discover they have captured not the Don but Leporello to kill, they are immediately left without a point to their collective and individual purpose. When the Don is ultimately destroyed—and not by any of them—their conversation becomes more mundane: a marriage postponed again, a woman declaring she will spend her remaining days in a convent, followed by two who say they're going to dinner (a hilarious Da Ponte touch), a servant in search of a new master at the local tavern. And then, as with *Così*, there's a final ensemble "moral" to tie it up. This too, is an essential ingredient, sometimes now wrongly omitted from productions.

In conceptualizing the show visually, I felt it essential that it look beautiful, and that the darkness of the story not be recreated in the scenic elements, but rather played out against them. Designer Eduardo Sicangco and I visited this theater in winter. He was struck by the wood, and the set was drawn from that element, created entirely in beautiful wood shades. For the costumes, I asked that he create a look for each character to do with the character's nature, rather than a specific period. This story is timeless in that respect. And, blessed with a particularly handsome young cast, we could go to town! The physical agility of these young singers and their willingness to move *and* sing is also a director's dream; and the group, so nimble with line readings—crucial in recitative—has been inventive in trying different approaches (despite the fact that most have done this opera before). We have had a particularly exciting experience creating this staging of *Don Giovanni*, an endlessly fascinating and challenging work one can spend a lifetime exploring—once one gets over oneself.

IRA SIFF

"Don Giovanni" and the Essence of Mozart

The following is excerpted from an essay by Michael Steinberg written for the Tanglewood program book of July 21-23, 2006, for a BSO all-Mozart weekend (including a concert performance of "Don Giovanni") celebrating the 250th anniversary of Mozart's birth.

If someone asked you to name one single work of Mozart's that encapsulates his essence, you could not do better than to suggest *Don Giovanni*. Even the designation that Mozart and his librettist, Lorenzo Da Ponte, gave the work—*dramma giocoso*—suggests range and spread in seemingly opposite directions, toward the serious and the comic at the same time.

Da Ponte and Mozart show us the Don in the last moments of his rake's progress, show him in fact in a series of failures and embarrassments. He himself remarks that the Devil must be playing games with him this day. The first of these failures is his attempted rape of Donna Anna. This leads to his murder of her father, the Commandant, who has come to her rescue, and it is with that stern figure, now raised to the numinous, that the story ends. Crashing through a cemetery by moonlight, Don Giovanni finds himself face to face with an equestrian statue of his victim. In the growing hysteria in which he conducts his life, he commands his servant Leporello to invite the statue to dinner, and it is that marble effigy, arriving unexpectedly and terrifyingly the next evening, that first offers the Don a last chance to repent, and then, being refused, drags him down into the flames of hell.



Costume designs for Don Ottavio and Donna Anna

Not trivial stuff, this, but what is deeply serious here is embedded in the earthy and funny moments of everyday life. Mozart manages these changes of temperature with a gift for breath-stopping drama that no opera composer, indeed no dramatist in any genre has ever surpassed, and he does it with a nonchalant and perfectly gauged blend of surprise, poise, and grace. That is what we call Mozartian. I think of Richard Strauss, no mean dramatist himself, declaring that he would give up his entire life's work to have been able to write the two quiet *adagio* measures for strings in octaves—no harmony—that introduce the music for the three guests in masks in *Don Giovanni*'s Act I finale. One knows just what he means. Those two bars in a few seconds effortlessly change the air and compel us to a deeply solemn kind of attention and feeling, utterly different from the way we had been listening just moments before to the exchanges between Donna Anna's betrothed, Don Ottavio, and Leporello.

Upon setting out to listen to *Don Giovanni* for present purposes and making it through what, borrowing symphonic terminology, one might call the first movement—something like twenty minutes of music—I then had to take a break: there had been so much to notice, to absorb, to marvel at. Heart and brain were filled to overflowing.

It does not take long to discern *Giovanni*'s power, range, and uncanny brilliance. Three seconds of the overture suffice to set before us the world we have been invited to enter: a D minor chord, big, but not yet *fortissimo*, only *forte*. With its high woodwinds and the firmly penetrating octaves for trumpets and horns, it sounds like no other D minor chord in the world. It is made urgent by the violins' syncopations and shocks us with the stroke of genius of having the bass instruments hold their D a beat longer than the rest of the orchestra. But that chord and the A major one that comes next, also made special by having C-sharp as the bass note rather than the A we would expect: these chords are only the canvas on which Mozart proceeds with agitated repeated notes and sinister scales to paint his infernal visions.

From there, Mozart switches effortlessly into a buoyant *allegro*. He moves from hell to earth. Like most Mozart allegros, this is not without its passing shadows, but this, after the shock of the opening, is the "harmless" part of the overture, music to allow the audience to make the transition from home and street to the imagined—but oh, so real—world they have come to see. For all that, it is a serious version of the bright Mozart allegro, one with an unusually long and elaborate development section. But as it clearly nears its conclusion, "wrong" notes intervene dramatically, C-naturals and B-flats that swing the music away from the brightness of D major and bring it to a stop on the doorstep of F major. That key is foreign to the D major we have just left, but is at the same time closely connected to the D minor of the overture's dark introduction.

Here the curtain goes up, and we hear Don Giovanni's servant Leporello complain about his life of non-stop work, wishing he himself might play the role of gentleman. His immediate task is as sentry while his master attempts the seduction or, if necessary, the rape of Donna Anna. In Mozart's operatic music we can clearly distinguish between the languages of high comedy and low, and Leporello's comic grumbling is at the low end. Nothing, however, about the context is comic. Suddenly the dark element moves into the foreground as Donna Anna runs out of the house, barefoot, disheveled, with Don Giovanni in pursuit. The two are followed by Donna Anna's father, the Commandant, who is killed after the briefest of sword fights with Don Giovanni.

One of Mozart's most remarkable achievements is to set this scene up to the moment

the Commandant receives his fatal wound in the same tempo and meter as Leporello's comic song: what a range of language he gives us within this single framework! He gives us high and low together: the agitated exchanges between Don Giovanni and Donna Anna are in one idiom, but Leporello's simultaneous rapid patter comes from the other. What follows as the old man lies dying is Mozart at his singularly heart-stopping best: the Commandant's last words, the comments of the indifferent Don and the terrified servant, the *pianissimo* orchestra all convey a mix of agitation and solemnity in the face of death. The pathos-laden chromatic harmonies are of a coloration and intensity that was Mozart's alone. Night and darkness are set to music. And nothing is more deeply shocking than the way this tragic music simply dissolves into a whispered conversation between Don Giovanni and Leporello in so-called "dry" recitative, accompanied only on the keyboard. "Which of you is dead," Leporello asks, "you or the old man?" Laughter and tears collide. This is Mozart.

As the two men vanish into the night, Donna Anna returns with her betrothed, Don Ottavio. Not even the music at the Commandant's death has prepared us for the anguish of what Mozart gives us as Donna Anna kneels by her father's body. This gives way to a fiery duet in which Anna and Ottavio declare their determination to bring the murderer to justice. Here, too, Mozart produces a startling mixture of genres when he throws recitative into the middle of the propulsive allegro duet. And now the music, after all its travels, is back in D minor where the overture began. It is as though everything from those unforgettable first chords to Anna's and Ottavio's exit has been just one paragraph, one long, unbroken musical line.

I have described this in some detail not only in the hope of whetting your appetite for *Don Giovanni*, but because nothing will more surely take you to the center of what Mozart is all about than having a vivid sense of the richness, resourcefulness, and imagination with which he commands both grand dramatic strategy and piercingly telling detail in opera. He is always at heart an opera composer, and his operas are *the* key to understanding him....

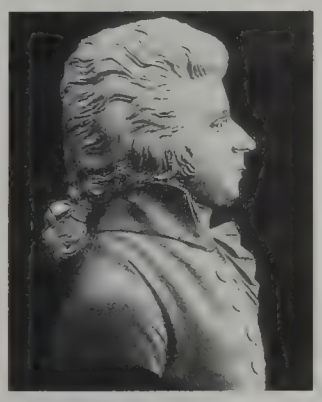
MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)
Don Giovanni, Opera in two acts, K.527, to a libretto by Lorenzo Da Ponte

If Mozart had doubts as to whether he was duly appreciated in Vienna, he certainly had none about Prague. He paid his first visit to the Bohemian capital in the early days of 1787. *Le nozze di Figaro* had just begun an enormously successful run there; he acted as guest conductor for one performance, and gave a concert that included the new symphony he had brought with him and probably a nearly new piano concerto. The city had taken *Figaro* to its heart. "Here," he wrote to a friend back in Vienna, "they talk about nothing but *Figaro*. Nothing is played, sung, or whistled but *Figaro*. No opera is drawing but *Figaro*.... Certainly a great honor for me!"



It is not surprising, then, that the Prague opera impresario promptly commissioned him to write another opera for production there. Mozart, it seems, was asked to compose it to an existing libretto, by Giovanni Bertati, on the Don Giovanni story. It had been set shortly before by Giuseppe Gazzaniga (1743-1818) and given in Venice in February 1787, the thirty-fifth of Gazzaniga's forty-seven operas. Mozart took the text to his co-creator of *Figaro*, the abbé Lorenzo Da Ponte—born Emanuele Conegliano in the Veneto. Da Ponte later reported in a pre-published version of part of his memoirs that Mozart had insisted on having the libretto rewritten by him and no one else, out of regard for his unique abilities. (That he eliminated these observations in the final text speaks neither for their truth nor their falsity.) A likelier reason may simply be that the Bertati text was too short as it stood; Gazzaniga's opera was in only a single act, whereas Mozart was required to produce a whole evening's music.

Da Ponte, with a knowledge of Italian literature appropriate to a man who was later (in 1825) to be Professor of Italian at Columbia University, was amply familiar with the Don Giovanni legend, which had been the subject of popular dramas for more than a century. Bertati's plot moved directly from Don Giovanni's attempted seduction of the peasant girl to the cemetery scene; almost everything between these in Mozart's opera was invented by Da Ponte or drawn by him from other versions of the story. Nor did the original text have the strong central female character, a counterpart to Giovanni, provided by Da Ponte in Donna Anna, whose passion for vengeance propels much of the action. Bertati's Anna in fact retires to a convent after the opening scene. Thus the crucial pulling together of different strands in the plot in the Act I quartet "Non ti fidar" is wholly Da Ponte's invention; so too in Act I are the placating of the irate Masetto by Zerlina and Giovanni's resumed seduction attempt, as well as the entire finale, including the ball scene. In Act II, the mock seduction of Elvira is of Da Ponte's devising, along with Giovanni's serenade, the attempted revenge of Masetto and his friends, and the forgathering of the characters in pursuit of Giovanni in the scene that culminates in the sextet.

None of these sections in Mozart's opera is in fact essential to the progress or the coherence of the basic plot. All, however, add depth to the characters and force to the action. To take one example: in the earlier opera Anna tells Ottavio the tale of Giovanni's

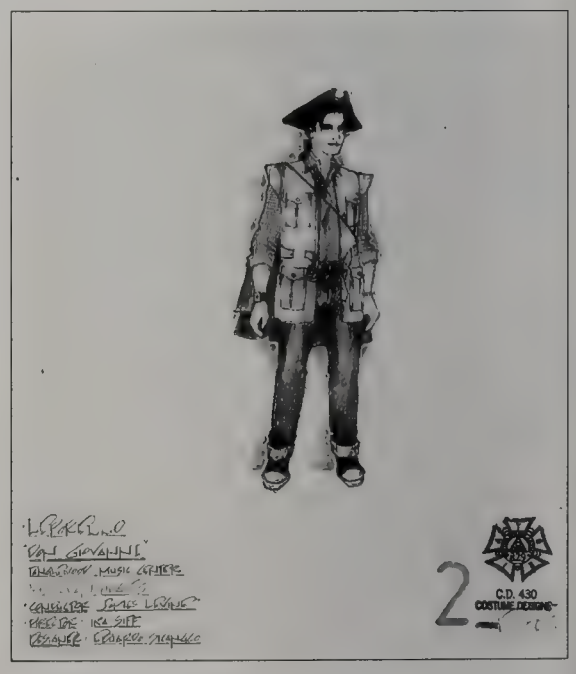
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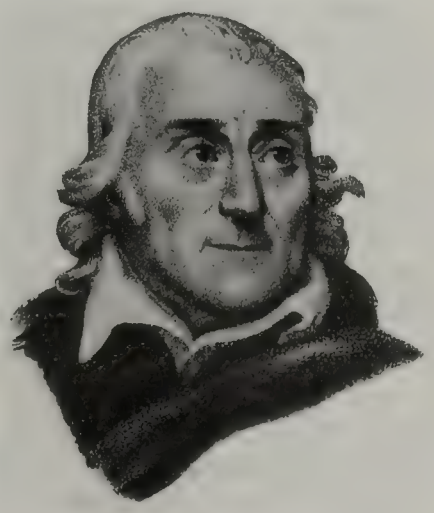


Costume design for Donna Elvira



Costume design for Leporello

invasion of her room immediately after her father's body is borne away. In Mozart's this is delayed not only until Anna has required Ottavio to take an oath of vengeance but also until she has regained some equanimity and, moreover, has reason to suspect that Giovanni is the intruder. This delay immediately suggests a far greater disturbance in her. Both, perhaps, have implications about what we are supposed to think actually happened when Giovanni entered her room. In the Bertati text, her prompt departure for a convent might well be taken to imply some sense of guilt, such as sexual participation or pleasure that the encounter might have provoked—in which case we may wonder whether, as she says, she truly imagined the intruder to be her betrothed. In the Da Ponte text, Anna is altogether more complex. Guilt is still in question—not only because of the delay, but also in the light of her vengeful feelings and her anxiety to postpone her marriage to Ottavio. Some of this may be a relic of a feature in the much earlier play on the subject by Carlo Goldoni, which must have been known to both librettists. There Anna feels actual antipathy towards the man she is to marry. Certainly there is scarcely a flicker of warmth towards him expressed in Mozart's opera.
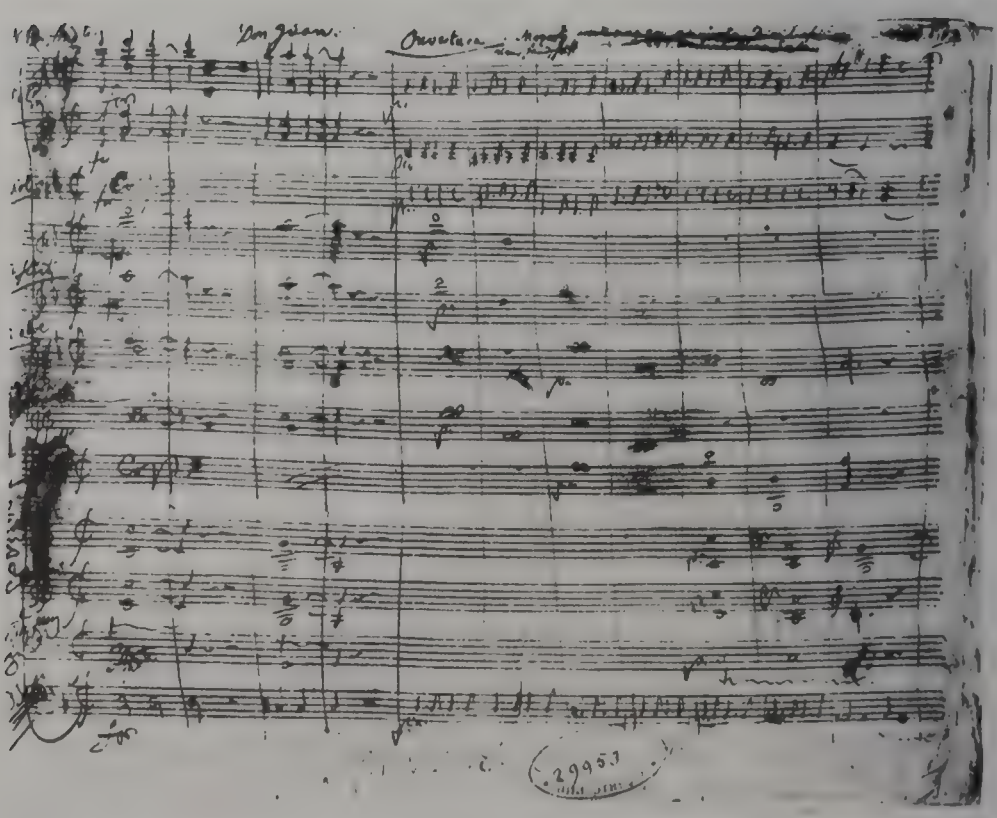


Engraving of Lorenzo Da Ponte by Michele Pekenino, after a portrait by Nathaniel Rogers

If there is ambiguity in the relationship between Giovanni and Anna, the same may be said of that between him and Zerlina. Not in the Gazzaniga original; there Maturina (as the peasant girl is called), after Giovanni's wooing and promises, sings a joyful aria and leads him off into her house. Nothing is quite so clear in Mozart. The occasional interpreter who has argued a successful seduction has had to depend on the assumption that (as it were) time stands still, or that "musical time" and "real time"do not correspond—and that is difficult to accept. (The same might equally be applied, and indeed has been, to the encounter with Elvira's maidservant, to whom Giovanni sings his serenade in Act II.) Certainly Zerlina is diverted by Elvira at what seems to be the likeliest moment. But then, at the beginning of the Act I finale, after she has quieted Masetto's jealous fears, she provokes them again by her over-anxious reaction at Giovanni's return. Yet if she is so drawn to Giovanni, why does she scream when, at the ball, the moment comes? What did Da Ponte and Mozart have in mind in these situations? Can we say that we understand the music of this enigmatic opera when, twice over, we cannot be certain what Mozart is telling us about so crucial a relationship between a man and a woman?

Questions of a rather different kind surround Donna Elvira, the remaining woman in the opera. (In Gazzaniga there is a fourth, Donna Ximena, whom Da Ponte absorbed into the others.) Possibly we do not interpret her in quite the way that Mozart and Da Ponte intended. The figure of a woman betrayed by a man and pursuing him was seen in the eighteenth century less as pathetic than as ridiculous. In this *dramma giocoso*, a type of comic opera devised primarily by Goldoni and mixing serious, semi-serious, and purely comic characters, Elvira is certainly no more than semi-serious. Her music proclaims as much. She enters to an exaggerated series of flourishes, sharp contrasts of loud and soft, dashing scales, and indignant dotted rhythms. Mozart's audience recognized,

as we may not, that he was parodying the music of the *opera seria* heroine and thus implying that her high-flown emotion was not to be taken too seriously. The music of her opening number becomes "real" only when Giovanni and Leporello are exchanging comments on her. She is, of course, thoroughly deflated by learning from Leporello's Catalogue Aria, which follows, that she is in fact only Spanish No. 1003. (Or perhaps 999, or even less: it depends on how much time has elapsed since she and Giovanni met in Burgos.) When she returns to the attack, to warn Zerlina of Giovanni, it is again in a strange musical language: "Ah fuggi il traditor," using pompous dotted rhythms, has an old-fashioned, almost Handelian ring. So when, during the great quartet that follows, "Non ti fidar, o misera," Giovanni assures his friends Donna Anna and Don Ottavio that the poor girl is a little mad ("*la povera ragazza è pazza, amici miei*"), he is not simply trying to mislead them. He is at worst plausible, at best telling the truth—and her hectic, fast-moving music in the quartet, different in texture from everyone else's, tends to bear out his words.

At the beginning of Act II, Elvira is the victim of a prank. Giovanni and Leporello exchange cloaks so that Giovanni can woo her maid while Leporello takes Elvira off. To today's susceptibilities, Giovanni's reviving of her hopes seems almost unbearably cruel. In Mozart's day, it was the stuff of comedy. Yet the soft warm textures and the graceful yearning lines of her music—here set in A major, the traditional key for love duets—surely indicate not only that Mozart is now taking her emotions seriously but also that he cannot help sympathizing. We have to laugh and cry at the same time. The only



Mozart's autograph manuscript of the overture to "Don Giovanni"

point at which Elvira is treated wholly seriously is in her aria later in Act II, "Mi tradì quell'alma ingrata." But this is not part of *Don Giovanni* as Mozart conceived it. It was written a year later, as an additional item for the singer of Elvira when the opera was given in Vienna. In the later additions to his operas, Mozart was a child of his time; here, as with the *Figaro* revival of 1789 in Vienna, he supplied simply what was needed for the singer, irrespective of the broader considerations of style and character that had dictated its original composition.

The men of *Don Giovanni*, the central one apart, are less problematic. In any version, Leporello is the typical servant who tries to ape his master and can be bought off for ready cash whenever he becomes difficult. Like Papageno, he offers the common man's observations on the big events taking place around him. Ottavio is something of a cipher, dramatically speaking, in each version a "melodious nitwit," as one writer has called him. He belongs in a tradition of *opera seria* lovers, usually played by castrati, who have little to do besides sing beautifully. Masetto (Biagio in Gazzaniga) is somewhat filled out. In the earlier opera he retires to be cuckolded, with a push and a box on the ear from Giovanni, and is not seen again, whereas Da Ponte and Mozart draw a sharp picture of a peasant in a pre-revolutionary age.

Don Giovanni himself is another matter. Gazzaniga cast him as a tenor—the same tenor, as it happens, as was to sing Mozart's Ottavio. He is there a charming philanderer, not Mozart's demonic baritone. Nothing in the earlier opera invites us, as *Don Giovanni* constantly does, to speculate on the psychology of compulsive womanizing. Yet in Gazzaniga's single act, Giovanni enjoys, at the least, the favors of both Donna Ximena and Maturina; and though in Mozart's he contemplates (in the Champagne Aria) adding ten names to his catalogue by morning, none of his attempts—as we have seen—is apparently consummated. We do, however, hear him exercising his seductive powers, in different accents to suit the subject, with Zerlina, Elvira (even if insincerely), and Elvira's maid. Commentators on the opera have offered numerous interpretations of Giovanni and the sources of his motivation, as Mozart, consciously or otherwise, perceived them. All one can say is that his awareness of sexuality, its force and its centrality in our lives, its darkness and its joys, gleams through every page of this score. This may perhaps help to explain why *Don Giovanni* remains one of the most alarming, as well as the most beloved, of operas.

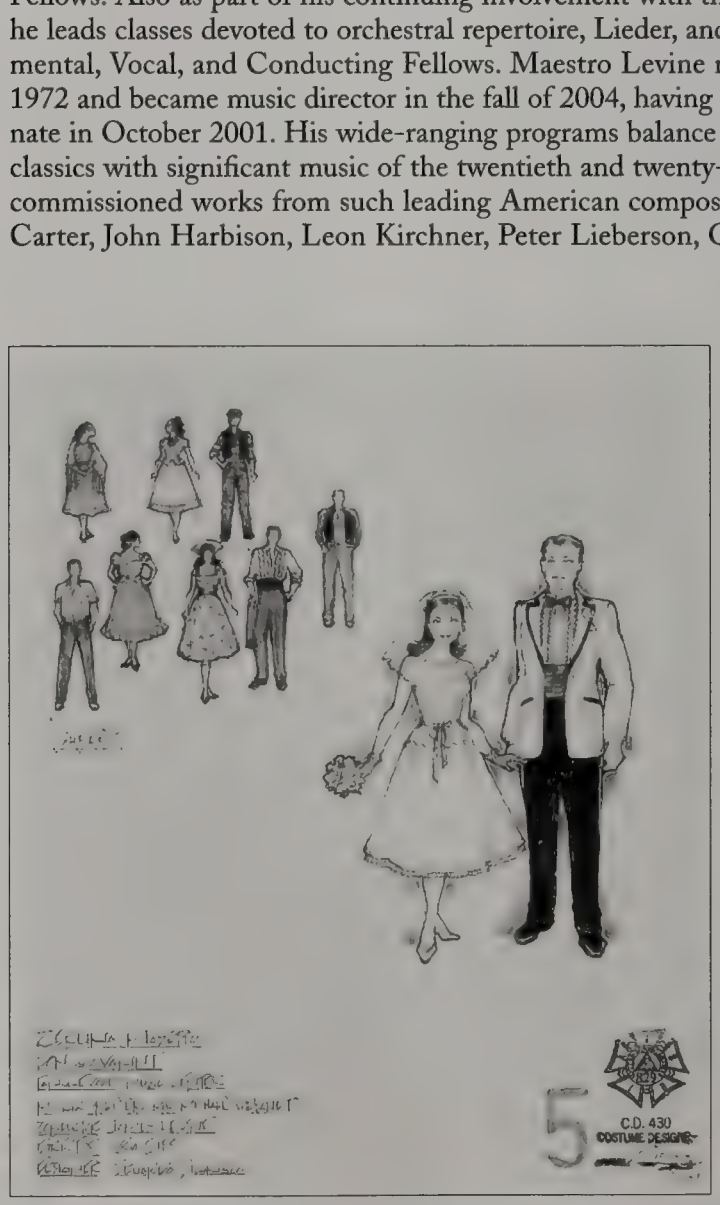
STANLEY SADIE

During his long and distinguished career, the English musicologist, critic, and editor Stanley Sadie was a music critic for the *Times*, a reviewer for *Gramophone* magazine, editor of the *Musical Times*, general editor of the Master Musicians series, and, from 1970, editor and then emeritus editor of the New Grove dictionaries. His many books include *Mozart and his Operas* in the New Grove Composers series and *Mozart: The Early Years, 1756–1781*, the latter published posthumously in December 2005. His essay on Mozart's *Don Giovanni* is reprinted here courtesy of the Metropolitan Opera.

Artists

JAMES LEVINE, conductor

Now in his fifth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Maestro Levine's 2009 Tanglewood concerts with the BSO include an Opening Night all-Tchaikovsky program featuring pianist Yefim Bronfman; a program pairing Stravinsky's *Rite of Spring* with Brahms's Violin Concerto, the latter featuring Christian Tetzlaff; Mahler's Symphony No. 6 and Brahms's *Ein deutsches Requiem* (both recently issued on BSO Classics in live recordings taken from the 2008-09 subscription season); Berlioz's *Harold in Italy*, with BSO principal violist Steven Ansell, on a program with the Mussorgsky/Ravel *Pictures at an Exhibition*; and Mozart's symphonies 39, 40, and 41, *Jupiter*, performed in a single program. Other highlights this summer include a concert performance of Wagner's *Die Meistersinger von Nürnberg*, Act III, with the Tanglewood Music Center Orchestra and a cast of internationally acclaimed vocal soloists, and a fully staged production of Mozart's *Don Giovanni* featuring the TMC Orchestra and Vocal Fellows. Also as part of his continuing involvement with the Tanglewood Music Center he leads classes devoted to orchestral repertoire, Lieder, and opera with the TMC's Instrumental, Vocal, and Conducting Fellows. Maestro Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the twentieth and twenty-first centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles



Costume designs for Zerlina and Masetto

Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season. This past February they released their first recordings together, on BSO Classics: Brahms's *Ein deutsches Requiem*, Mahler's Symphony No. 6, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony (a BSO 125th Anniversary Commission featuring the Tanglewood Festival Chorus) and Lyric Concerto (featuring James Galway).

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including fifteen company premieres. Outside the United States, his activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg and Bayreuth. He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival and, concurrently, was music director of the Cincinnati May Festival. Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

IRA SIFF, stage director

Ira Siff is a native New Yorker who grew up on the standing room line of the old Metropolitan Opera, worshiping the famous singers of the '60s. A graduate of the Cooper Union, with a degree in Fine Arts, Mr. Siff also studied voice, making his debut as a tenor in 1970. For the next decade he performed roles in opera, operetta, and musicals in New York, at the New York Shakespeare Festival, Circle in the Square, Playwrights Horizons, and many other venues. Turning to cabaret, Ira created an act using vocal parody of opera, jazz, and other styles of music. In 1981 he founded La Gran Scena Opera Co. di New York, the internationally acclaimed travestie troupe, whose gifted falsetto "divas" spoofed opera with great affection for over two decades, in New York annually, and on tours to some of the great festivals, theaters, and opera houses of the world, including Lincoln Center, the Kennedy Center, the Edinburgh Festival, the opera houses of Rio de Janeiro, São Paulo, Caracas, Wiesbaden, Berlin, the Munich Festival, Heidelberg Castle Festival, Venice Festival, Wexford Festival Opera and Belfast Festival (Ireland), Covent Garden Festival, Barcelona Olympics Festival of the Arts, Madrid's Autumn Festival (performing the show in Castillian), five extensive tours to the Netherlands, and countless others. Their DVDs, "La Gran Scena Live in Munich" and "Vera... Life of a Diva," are favorite party tapes for opera lovers. As Madame Vera, prima "donna" of La Gran Scena, Mr. Siff continues to appear as a soloist in parodies of "diva farewell recitals," called "The Annual Farewell," internationally, and has guested with serious opera companies, as well as appearing on Public Radio for two years in New York City. Madame Vera's DVD, "The Annual Farewell Recital," was released by VAI in 2004. Ira is pleased and proud that Gran Scena is a favorite of many opera world luminaries, including James Levine, Leontyne Price, Joan Sutherland, Renata Scotto, Sherrill Milnes, Aprile Millo, the late Anna Moffo, and many others.

For the past thirty years, Mr. Siff has been a voice teacher and interpretive coach, teaching in New York, Italy, Israel, Holland, and China; he gives master classes for the Met Opera Guild and was on the faculty of the Renata Scotto Vocal Academy. In 2000 he turned to stage directing, gaining critical acclaim for his debut: *Tosca*, starring Aprile Millo. He semi-staged *Les Huguenots*, starring Marcello Giordani, at Carnegie Hall, then staged Offenbach's

La Grande Duchesse de Gerolstein in Copenhagen, *Madama Butterfly* in Lima, an award-winning *Mikado* in Boston, then back to New York for another *Butterfly*, and to Sarasota Opera to direct *Lucia di Lammermoor*. He returned to Carnegie Hall in March 2002 for *Adriana Lecouvreur*, starring Ms. Millo, Dolora Zajick, and Mr. Giordani, and to Lima for *Il trovatore,* then a highly successful Canterbury Opera, New Zealand *Così fan tutte*, conducted by Richard Bonynge. He took La Gran Scena for farewell performances in the Liceu Opera House in Barcelona, staged *Cavalleria rusticana* and *Pagliacci* for New Jersey State Opera, and *Die Fledermaus* for Utah Symphony and Opera. He returned to New Zealand for *La traviata*, for which he also designed the costumes; to Sarasota for *Werther*, and to Carnegie Hall to semi-stage *La Gioconda* for Aprile Millo. 2004-05 brought critically acclaimed work on *La fanciulla del west* with Ms. Millo for Opera Orchestra of New York, *Dido and Aeneas* for New York Chamber Opera, and *Lakme* at Sarasota Opera. 2005 included three Annual Comeback Recitals by Ira as Madame Vera at Symphony Space, an appearance as Vera at Avery Fisher Hall hosting and singing in the Music For Life Gala, *La sonnambula* for Sumi Jo at the Caramoor Festival, *La bohème* for Puerto Rico Opera, and a reprise of *Lakme* starring Eglise Gutierrez, this time in a semi-staging at Carnegie Hall, where he subsequently semi-staged *La sonnambula* with Ms. Gutierrez. In March 2006 Madame Vera celebrated

Tanglewood Music Center Orchestra
"Don Giovanni"

First Violins
Julia D. Hunter
Alexandra Early
Jina Lee
Kaoru Suzuki
Sophie Alscher
Laura Colgate
Robert Landes
Laura Scalzo
David Repking
Xin Jin
Amy Galluzzo
Dawn Posey

Second Violins
Joseph Maile
Te-Chiang Liu
Tina Na Huang
Du Rui
Vieen Leung
Ruth Bacon
Tema Watstein
Rochelle Nguyen
Fangyue He
Karin Andreasen

Violas
Evan Buttemer
Sharon Bielik
Amelia Clingman
Chi-Jui Lee
Alyssa Hardie
Chen-Erh Ho

Cellos
Xiao-Dan Zheng
Jessica Wang
Hope Shepherd
Alexandra Thompson

Double Basses
Tony Flynt
Allison Cook
Shawn Conley

Flutes
Jeremiah Duarte Bills
Katrina Walter

Oboe
Henry Ward
Jeffrey Stephenson

Clarinets
Benjamin Seltzer
Andrew Lowy

Bassoons
Anne Marie Power
Andrew Cuneo

Horns
Leelanee Sterrett
Russell Bonifede
Kolio Plachkov

Trumpets
Eli Maurer
Michael Dobrinski

Trombones
Anna Lindvall
Louis Olenick
Zenas Kim

Timpani
Derek Stults

Mandolin
Ethan Wood*

**guest musician*

twenty years of Annual Farewells with three sold-out recitals at Symphony Space. Ira directed *Turandot* starring Sharon Sweet in Princeton in March 2007 and was in residency in the summer of 2007 at the Tanglewood Music Center, staging a critically acclaimed Levine-led *Così fan tutte*, re-produced at Naples Opera in 2008. He returned to the TMC to direct an opera scenes program in 2008 and this year directs *Don Giovanni*. In addition to directing, singing, and teaching, Ira Siff writes features and reviews for *Opera News* and CD notes for Opera d'oro. This season he returns for the third year as guest commentator on all the Saturday-afternoon Metropolitan Opera radio broadcasts.

EDUARDO SICANGCO, set and costume designer

Eduardo Sicangco lives in New York and enjoys a varied career designing sets and costumes for opera, musicals, theater, ballet, film, revues, and arena spectaculars. His design credits include *Cavalleria rusticana*, *Pagliacci*, and *Carmen* for New York City Opera; *Babes in Toyland* for Houston Grand Opera; *Manon*, *La traviata*, and *L'elisir d'amore* for Virginia Opera, Donald Byrd's *The Harlem Nutcracker* for Brooklyn Academy of Music, *The Nutcracker* for Ballet Florida, the Spring Spectacular for Radio City Music Hall, *Gentlemen Prefer Blondes* on Broadway, and five editions of the Ringling Brothers & Barnum & Bailey Circus. He was recently the subject of "From Inspiration to Illusion, the Scenographic Works of Eduardo Sicangco," a career retrospectiive at the Ayala Museum in the Philippines, where he was born. Mr. Sicangco's website is www.eduardosicangco.com. He makes his Tanglewood debut with this production of *Don Giovanni*.

PETER WEST, lighting designer

Recent designs include *The Seagull* (Idaho Shakespeare Festival), *Women Beware Women* (Red Bull Theater, NY), *Amistad* (Spoleto USA), *Don Giovanni* (Curtis Institute), *The Imaginary Invalid* (The Shakespeare Theatre), *Griffelkin* (Manhattan School Of Music), *This Is The Rill Speaking* (American Opera Projects), and *Geometry of Fire* (Rattlestick) Other designs include *9 Parts of Desire* at Manhattan Ensemble Theatre, and shows at New York Theatre Workshop, Flea, Danspace St. Marks, Fordham, and the Juilliard School. Regional credits include the Shakespeare Theatre, Great Lakes Theatre Festival, Geffen, Seattle Rep, Berkeley Rep, Arena Stage, Geva, Huntington, Shakespeare Santa Cruz., California Shakespeare Theatre, American Dance Festival (Martha Clarke), and the Barbican, UK. Teaching credits include Williams and Brooklyn College. Mr. West's website is www.peterwestdesign.com.

DAVID TOULSON, assistant director

David Toulson is active as a freelance opera director and assistant director around the country. Directing credits include *L'elisir d'amore, Il barbiere di Siviglia*, and *Rigoletto* for Asheville Lyric Opera, *Dr. Miracle* for the University of South Carolina, *Don Pasquale* for Toledo Opera, *Face on the Barroom Floor* for Central City Opera, *The (mini) Magic Flute*, a double bill of Haydn's *La canterina* and Donizetti's *Le convenienze teatrali,* and *Don Pasquale* for Opera Theatre of Northern Virginia, *Regina* for Catholic University, and *Le nozze di Figaro* in Cortona, Italy. He has also directed youth performances of *Carmen*, *The Student Prince*, and *Don Giovanni* for Central City Opera. Mr. Toulson has received critical acclaim for his

Stage Bands: *Banda 1*: Akiko Hosoi, violin; Tao Zhang, violin; Nicholas Schwartz, double bass; *Banda 2*: Francisco Ladrón de Guevara, violin; Kathryn Kilian, violin; Kevin Brown, double bass

Supernumeraries: Rachel Ansell, Rudi Bach, Mary Carter, Jennifer Chen, Rachel Ciprotti, Harry Dobelle, Michael Ferraguto, Tim Fung, Tracie Pope, Kelly Snavely, Matt Tannenbaum, Rose Tannenbaum, Keith Thompson, Philip Wolf

direction of outreach programs and his work with young artists for Tulsa Opera, Connecticut Opera, Central City Opera, Virginia Opera, and FBN Productions. He is a frequent assistant director at Washington National Opera and recently returned from Los Angeles Opera, where he was the associate director on Marta Domingo's production of *La traviata*.

CHRISTOPH ALTSTAEDT, conductor (July 29)
Maurice Abravanel Scholarship/Evelyn and Phil Spitalny Fellowship
Christoph Altstaedt studied piano and conducting at the music academies in Detmold and Berlin. He was strongly influenced by James Levine and Bernard Haitink as a Conducting Fellow at the Tanglewood Music Festival in 2008 and by master classes with Kurt Masur and Jorma Panula, as well as by assisting Pierre Boulez at the Lucerne Festival Academy. In 2003 Mr. Altstaedt founded the Young Sound Forum of Central Europe, a tri-national European youth orchestra uniting young musicians from Poland, the Czech Republic, and Germany; the ensemble was awarded numerous prizes for its musical excellence and its efforts to further European reconciliation, among them the 2004 Praemium Imperiale. From 2006 to 2007, Mr. Altstaedt worked at the Staatstheater am Gärtnerplatz in Munich, where he conducted *Gianni Schicchi*, *La traviata*, *The Abduction from the Seraglio*, *The Magic Flute*, *Hansel and Gretel*, *The Merry Wives of Windsor*, and *Werther*. Guest conducting engagements include the MDR Sinfonieorchester Leipzig, the Bamberger Symphoniker, and Deutsche Oper am Rhein Düsseldorf.

LAYLA CLAIRE, soprano (Donna Anna)
Wendy Philbrick Fellowship, in memory of Edgar H. Philbrick
Season highlights for soprano Layla Claire in 2008-09 included Susanna in *Le nozze di Figaro* with Palm Beach Opera, Handel's *Messiah* with the Atlanta Symphony, Beethoven's Ninth Symphony with Itzhak Perlman and the Russian National Symphony, Bach's B minor Mass with the Fort Smith Symphony, and Donna Elvira in *Don Giovanni* with the Curtis Opera Theater. Last season she performed the roles of Margarita in Osvaldo Golijov's *Ainadamar*, the Countess in *Le nozze di Figaro*, and Erisbe in Cavalli's *L'Ormindo*. In 2007 she performed Fiordiligi in the TMC's production of *Così fan tutte* conducted by James Levine and directed by Ira Siff. Ms. Claire will join the Metropolitan Opera's Lindemann Young Artist Program in the fall.

DEVON GUTHRIE, soprano (Donna Elvira)
Alice S. Kandell Fellowship/TMC Fellowship
Soprano Devon Guthrie is a master's degree student at the Juilliard School studying with Marlena Malas. This year at Juilliard, Ms. Guthrie sang the roles of Susanna in *Le nozze di Figaro* and Lucia in *The Rape of Lucretia*. At Manhattan School of Music she appeared in *Street Scene* as Rose Marrant and as Belinda in *Dido and Aeneas*. With the Chautauqua Institution she sang Amore in Monteverdi's *L'incoronatione di Poppea*, Despina in *Così fan tutte*, and Ricky Ian Gordon's *Orpheus and Euridice*. She has performed Mahler's Symphony No. 4 and Barber's *Knoxville: Summer of 1915*. Ms Guthrie has participated in Songfest, the Aspen Music Festival, the Steans Institute at the Ravinia Festival, and Dawn Upshaw's master class at Carnegie Hall. She made her Alice Tully Hall debut singing Schubert's *Der Hirt auf den Felsen*.

EVAN HUGHES, bass-baritone (Leporello)
William Randolph Hearst Foundation Fellowship
Bass-baritone Evan Hughes has garnered attention for his work in recital and on the operatic stage. After winning the grand prize in the Marilyn Horne Foundation Competition, he made his Carnegie Hall debut in "The Song Continues" gala and returned to Carnegie Hall in collaboration with Dawn Upshaw and the ACJW Ensemble, performing David Bruce's *Piosenki*. He also performed that work with the St. Paul Chamber Orchestra. Next season he will sing Elliott Carter's *Syringa* with the MET Chamber Ensemble at Carnegie Hall. Mr. Hughes is a student at the Curtis Institute of Music; his roles with the Curtis Opera Theater

include the title role in *Don Giovanni*, Lord Sidney in Rossini's *Il viaggio a Reims*, Figaro in Mozart's *Le nozze di Figaro*, and José Tripaldi in the Philadelphia premiere of Osvaldo Golijov's *Ainadamar*, among others. European recital appearances include Berlin, Denmark, and Italy with pianist Mikael Eliasen. Earlier this summer he was heard as Hans Schwarz in the TMCO's concert performance of *Die Meistersinger von Nürnberg*, Act III, led by James Levine.

ELLIOT MADORE, baritone (Don Giovanni)
Linda J.L. Becker Fellowship
Baritone Elliot Madore is a Toronto native and currently a student at the Curtis Institute of Music, where he has sung many roles, including the title role in *Don Giovanni*, Belcore (*L'elisir d'amore*), Aeneas (*Dido and Aeneas*), Sid (*Albert Herring*), Rambaldo *(La rondine*), Shoe Salesman (*Postcard From Morocco*), and The Speaker (*The Magic Flute*), among others. Mr. Madore has also performed with Opera Colorado as Marquis d'Obigny (*La traviata*), with Fort Worth Opera as The Speaker (*The Magic Flute*), and with Opera Theatre of St. Louis as Prince Yamadori (*Madama Butterfly*). Elliot Madore was recently awarded first prize in the Junior Division of the Palm Beach Opera Vocal Competition. Upcoming engagements include Prince Yamadori with Opera Company of Philadelphia and Schaunard (*La bohème*) with Opera Colorado in 2010.

ELIZABETH REITER, soprano (Zerlina)
Mary H. Smith Scholarship/Bernice and Lizbeth Krupp Fellowship
Originally from Chicago, soprano Elizabeth Reiter is currently pursuing graduate studies at the Curtis Institute of Music, where her credits include Corinna/*Il viaggio a Reims* and Zerlina/*Don Giovanni*. Other operatic credits include Adele/*Jane Eyre* (Opera Theatre of Saint Louis), Flora/*The Turn of the Screw* (Chicago Opera Theater, Aspen Opera Theatre Center), Despina/*Così fan tutte* (Chautauqua Institution), and Young Maria Celeste in the world premiere of Phillip Glass and Mary Zimmerman's *Galileo Galilei* (Goodman Theatre, BAM, Barbican Centre). A student of Marlena Malas, Ms. Reiter received her undergraduate degree from the Manhattan School of Music, where her roles included Belinda/*Dido and Aeneas*, Lucia/*The Rape of Lucretia*, and Emmie/*Albert Herring*; she was also soprano soloist in Mahler's Symphony No. 4. A recipient of awards from the Lotte Lenya Competition and Mario Lanza Competition, Elizabeth Reiter received her earliest operatic training as a member of the children's chorus with Lyric Opera of Chicago.

MORRIS ROBINSON, bass (The Commendatore)
A graduate of the Metropolitan Opera Lindemann Young Artist Development Program, bass Morris Robinson made his debut at the Metropolitan Opera in *Fidelio*. He has since appeared there as Sarastro in *Die Zauberflöte*, the King in *Aida*, in *Nabucco* and *Tannhäuser*, and in new productions of *Les Troyens* and *Salome*. He has also appeared at the Aix-en-Provence Festival, Florida Grand Opera, Pittsburgh Opera, Opera Company of Philadelphia, Seattle Opera, Opera Pacific, Boston Lyric Opera, Opera Theatre of St. Louis, and Wolf Trap Opera. Also a prolific concert singer, he recently made his debut at the Ravinia Festival in concert performances of *Don Giovanni* and *Die Entführung aus dem Serail* with James Conlon and the Chicago Symphony Orchestra. Mr. Robinson has also appeared with the National Symphony Orchestra, Fort Worth Symphony Orchestra, Baltimore Symphony, Met Chamber Orchestra, Nashville Symphony Orchestra, São Paulo Symphony Orchestra, New England String Ensemble, and at the Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen festivals; he has been presented in recital by Spivey Hall in Atlanta and the Savannah Music Festival. His first album, "Going Home," was released on the Decca label. This season Mr. Robinson returned to the Met for *Salome* and to Washington National Opera as Timur in *Turandot*; and made debuts at Los Angeles Opera as Sarastro in *The Magic Flute* and as Fasolt in *Das Rheingold*. He also appeared in Carnegie Hall as part of Jessye Norman's HONOR! festival, and was presented in recital by the National Academy of Sciences in Washington, D.C., the Philadelphia Chamber Music Society, and the Metro-

politan Museum of Art in New York City. This summer he makes his debut at Cincinnati Opera as the Grand Inquisitor in *Don Carlo* and returns to the Ravinia and Aspen festivals. Next season he returns to Los Angeles Opera for *Das Rheingold* and makes his Atlanta Opera debut as Ramfis in *Aida*. An Atlanta native, Mr. Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute. He appeared at Tanglewood in 2006, as the Commendatore in the Boston Symphony Orchestra's concert performance of *Don Giovanni* led by James Levine.

MARK VAN ARSDALE, tenor (Don Ottavio)
Velmans Foundation Fellowship/TMC Fellowship

Tenor Mark Van Arsdale is a master's candidate in voice at Indiana University Jacobs School, studying with Dr. Robert Harrison. He was a national semi-finalist of the 2009 Metropolitan Opera National Council Auditions. As a 2008 TMC Fellow, he covered the role of Jimmy in last summer's TMC production of Weill's *Mahagonny* and performed in Sondheim's *A Little Night Music* with Keith Lockhart and the Boston Pops, also singing in Brahms's *Liebeslieder-Walzer* with the Mark Morris Dance Group, and recitals of Rachmaninoff and Brahms. Operatic roles include Truffaldino in *The Love for Three Oranges*, Sam in *Susannah*, and Donato in the collegiate premiere of Bolcom's *A Wedding*, all at Indiana University Opera Theater; the Second Dandy in *The Ballad of Baby Doe* as a 2006 young artist with Central City Opera; and Ferrando in *Così fan tutte* at Northwestern University, where he graduated *magna cum laude*. Concert performances include Britten's *War Requiem* at Indiana University, and Bach's *Magnificat* and Handel's *Messiah* with the Cheyenne Symphony Orchestra. He received the 2008 Indiana University Performer's Certificate for Excellence in Voice and has won awards from the Orpheus Competition, Opera Birmingham, and the National Society of Arts and Letters. Earlier this summer he was heard as Balthasar Zorn in the TMCO's concert performance of *Die Meistersinger von Nürnberg*, Act III, led by James Levine.

MICHAEL WEYANDT, baritone (Masetto)
Thelma Fisher Fellowship

Baritone Michael Weyandt recently appeared at Carnegie Hall as a prizewinner in the Liederkranz Competition Winner's Concert. He has previously sung Guglielmo in *Così fan tutte* at Tanglewood under the baton of James Levine, and numerous baritone roles at Indiana University. An advocate of contemporary music, he has previously appeared in New York City at the Miller Theater, as Pete Dayton in the U.S. premiere of Olga Neuwirth's opera *Lost Highway*, based on the David Lynch film, and at Merkin Hall as the soloist in a staged performance of Peter Maxwell Davies's *Eight Songs for a Mad King*. He has also apprenticed with the Des Moines Metro and Lyric Opera of Cleveland. During a leave of absence from his master's degree studies, he spent two years living and teaching in rural China, Shanxi province.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

This summer at Tanglewood, the Tanglewood Festival Chorus performs Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tanglewood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall (this year on August 21). Organized in the spring of 1970 by founding conductor John Oliver, and made up of members who donate their services, the Tanglewood Festival Chorus was originally formed by Mr. Oliver for performances at the BSO's summer home. It is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under James Levine and Bernard Haitink, and in

the Far East under Seiji Ozawa. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. In addition, the chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and made his Boston Symphony conducting debut in August 1985.

MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, # denotes membership of 25-34 years.

Sopranos
Joy Emerson Brewer
Bonnie Gleason
Beth Grzegorzewski
Melanie Salisbury

Mezzo-Sopranos
Virginia Bailey
Lauren A. Boice
Debra Swartz Foote
Antonia R. Nedder

Tenors
Richard A. Bissell
Stephen Chrzan
Glen Matheson
Sean Santry

Basses
Thomas Anderson
Paulo César Carminati
Timothy Lanagan #
Michael Prichard

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist
Jodi Goble, Rehearsal Pianist
Ondine Brent, Language Coach

Fellows of the 2009 Tanglewood Music Center

Violin

Sophie Alscher, Karlsruhe, Baden-Württemberg, Germany
Dr. Marshall N. Fulton Memorial Fellowship/ Anonymous Fellowship

Karin Andreasen, Moorhead, MN
Albert L. and Elizabeth P. Nickerson Fellowship

Ruth Bacon, Albuquerque, NM
Steve and Nan Kay Fellowship

Laura Colgate, Memphis, TN
Leo L. Beranek Fellowship/Gerald Gelbloom Memorial Fellowship

Alexandra Early, St Paul, MN
Lia and William Poorvu Fellowship

Amy Galluzzo, London, United Kingdom
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship/TMC Fellowship

Fangyue He, Shanghai, China
Dorothy and Charlie Jenkins Fellowship

Akiko Hosoi, Tokyo, Japan
Akiko Shiraki Dynner Memorial Fellowship

Tina Na Huang, Wu Han, Bu Bei, China
Lucy Lowell Fellowship/Arno and Maria Maris Student Memorial Fellowship

Julia D. Hunter, Salt Lake City, UT
Rapaporte Foundation Fellowship

Xin Jin, Guangzhou, Canton Province, China
Luke B. Hancock Foundation Fellowship

Kathryn Kilian, West Hartford, CT
Robert Baum and Elana Carroll Fellowship/ TMC Fellowship

Francisco Ladrón de Guevara, Xalapa, Veracruz-Mexico
Omar Del Carlo Fellowship

Robert Landes, Provo, UT
Penny and Claudio Pincus Fellowship

Jina Lee, Ithaca, NY
Charles E. Culpeper Foundation Fellowship

Vieen Leung, Hong Kong, China
Mary E. Brosnan Fellowship

Te-Chiang Liu, Kaohsiung, Taiwan
Alfred E. Chase Fellowship

Joseph Maile, Cincinnati, OH
Fitzpatrick Family Fellowship

Rochelle Nguyen, Los Altos, CA
Tappan Dixey Brooks Memorial Fellowship

Dawn Posey, Liberty, MO
Philip and Bernice Krupp Fellowship/ TMC Fellowship

David Repking, St. Louis, MO
Carolyn and George R. Rowland Fellowship in honor of Reverend Eleanor J. Panasevich

Du Rui, He Fei, Anhui Province, China
Bill and Barbara Leith Fellowship

Laura Scalzo, Setauket, NY
Pokross/Curhan/Wasserman Fellowship

Simeon Simeonov, Plovdiv, Bulgaria
Messinger Family Fellowship

Emma Sutton, Cincinnati, OH
Max Winder Memorial Fellowship

Kaoru Suzuki, Westborough, MA
Theodore Edson Parker Foundation Fellowship

Tema Watstein, New Haven, CT
Harry and Mildred Remis Fellowship

Tao Zhang, Chengdu, Sichuan, China
Donald Law Fellowship

Viola

Sarah Bass, San Antonio, TX
Anna Sternberg and Clara J. Marum Fellowship

Sharon Bielik, Plainview, NY
James A. Macdonald Foundation Fellowship

Evan Buttemer, Vancouver Island, BC, Canada
Northern California Fellowship

Amelia Clingman, Amherst, MA
The Everett and Margery Jassy Fellowship/ TMC Fellowship

Krystalia Gaitanou, Athens, Greece
Friends of Armenian Culture Society Fellowship

Ellen Gartner-Phillips, Park Ridge, IL
Helene R. and Norman L. Cahners Fellowship/ Sue and David Rudd Fellowship

Katherine Hagen, Bend, OR
Evelyn S. Nef Fellowship

Alyssa Hardie, Waco, TX
Michael and Sally Gordon Fellowship

Chen-Erh Ho, Taipei, Taiwan
Starr Foundation Fellowship

Edwin Kaplan, New York, NY
Merrill Lynch Fellowship

Chi-Jui Lee, Tainan County, Taiwan
Surdna Foundation Fellowship

Derek Mosloff, Thief River Falls, MN
Miriam Ann Kenner Memorial Scholarship/ TMC Fellowship

Adam Neeley, Cincinnati, OH
Ruth S. Morse Fellowship

Marissa Winship, Manhattan Beach, CA
Jacques Kohn Fellowship/TMC Fellowship

Cello

Matthew Beckmann, Roeland Park, KS
Valerie and Allen Hyman Family Fellowship

Rosanna Butterfield, Vancouver, BC, Canada
Stephen and Dorothy Weber Fellowship

Michael Dahlberg, Philadelphia, PA
Fassino Family Fellowship/Sagner Family Fellowship

Yonah Etzion, Caesarea, Israel
Dan and Gloria Schusterman Fellowship/ Ethel Barber Eno Scholarship

Jacob Fowler, Virginia Beach, VA
Edward S. Brackett, Jr. Fellowship

Jeffrey Hood, Portage, MI
James and Caroline Taylor Fellowship

Cherry Kim, Seoul, South Korea
The Togut Family Fellowship/Arno and Maria Maris Student Memorial Fellowship

JongBin Kim, Seoul, South Korea
Judy Gardiner Fellowship

Michelle Kwon, Fremont, CA
Ann and Gordon Getty Foundation Fellowship

Hope Shepherd, Mesa, AZ
Naomi and Philip Kruvant Family Fellowship

Alexandra Thompson, Pittsburgh, PA
Darling Family Fellowship

Charles Tyler, Glen Ellyn, IL
Morris A. Schapiro Fellowship

Jessica Wang, Bedminster, NJ
Robert and Luise Kleinberg Fellowship

Xiao-Dan Zheng, Moscow, Russia
The Edward I. and Carole J. Rudman Fellowship

Double Bass

Kevin Brown, Northfield, MN
Tanglewood Ushers & Programmers Fellowship, in memory of Kenneth Broad

Shawn Conley, Honolulu, HI
Frelinghuysen Foundation Fellowship

Allison Cook, Troy, MI
Clowes Fund Fellowship

Tony Flynt, Alexandria, VA
George and Ginger Elvin Fellowship

Nicholas Schwartz, Brookline, MA
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Tyler Shepherd, Richardson, TX
Jan Brett and Joe Hearne Fellowship

Gerald Torres, Cincinnati, OH
BSAV/Carrie L. Peace Fellowship

Flute

Leah Arsenault, Wells, ME
Marion Callanan Memorial Fellowship/ TMC Fellowship

Jeremiah Duarte Bills, Loomis, CA
Daphne Brooks Prout Fellowship

Katrina Walter, Chicago, IL
Theodore and Cora Ginsberg Fellowship/ Mr. and Mrs. Jay Marks Fellowship

Heather Zinninger, Louisville, KY
Leslie and Stephen Jerome Fellowship

Oboe

Zachary Boeding, Platte City, MO
Fernand Gillet Memorial Fellowship

Mary Lynch, Washington, DC
Steinberg Fellowship/Augustus Thorndike Fellowship

Jeffrey Stephenson, Columbia, SC
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt

Henry Ward, Collingswood, NJ
Rita Meyer Fellowship

Clarinet

Emil Hudyyev, Ashgabat, Turkmenistan
Mr. and Mrs. David B. Arnold, Jr. Fellowship/ The Casty Family Fellowship

Andrew Lowy, Hastings-on-Hudson, NY
Evelyn and Ron Shapiro Fellowship/ TMC Fellowship

Benjamin Seltzer, New York, NY
Sydelle and Lee Blatt Fellowship/TMC Fellowship

Bass Clarinet

Ryan Yuré, Los Angeles, CA
Edwin and Elaine London Family Fellowship

Bassoon

Aaron Apaza, Rapid City, SD
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Andrew Cuneo, Elmhurst, IL
Denis and Diana Osgood Tottenham Fellowship/ Dana and Jesse Lehman Fellowship

Anne Marie Power, Santa Monica, CA
John and Elizabeth Loder Fellowship

Meryl Summers, Marshfield, MA
Sherman Walt Memorial Fellowship/ David B. Cooper Memorial Fellowship

Horn

Russell Bonifede, Oak Park, CA
Erskine Park LLC Fellowship/Morningstar Family Fellowship

James Ferree, Atlanta, GA
Haskell and Ina Gordon Fellowship

Lauren Moore, Richardson, TX
Evelyn S. Nef Fellowship

Kolio Plachkov, Plovdiv, Bulgaria
Kingsbury Road Charitable Foundation Fellowship

Timothy Riley, Hebron, CT
Lola and Edwin Jaffe Fellowship

Leelanee Sterrett, Manton, MI
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Trumpet

Kevin Businsky, Bel Air, MD
André Côme Memorial Fellowship

Michael Dobrinski, Seminole, FL
Armando A. Ghitalla Fellowship

Eli Maurer, Ridgewood, NJ
Dr. John Knowles Fellowship

Thomas Siders, Champaign, IL
Lost & Foundation Fellowship

Trombone

Zenas Kim, Gaithersburg, MD
Arthur and Barbara Kravitz Fellowship/ Dorothy and Montgomery Crane Scholarship

Anna Lindvall, Seattle, WA
Juliet Esselborn Geier Memorial Fellowship

Louis Olenick, Beaverton, OR
Saville Ryan and Omar Del Carlo Fellowship

Bass Trombone

Wei Wang, Taiyuan, Shan Xi, China
BSO Members' Association Fellowship

Tuba

John Elliott, Atkinson, NH
Frederic and Juliette Brandi Fellowship

Percussion

Joseph Becker, East Greenwich, RI
Barbara Lee/Raymond E. Lee Foundation Fellowship

Kyle Brightwell, Reston, VA
Edward G. Shufro Fund Fellowship

Matthew McKay, Fairfax, VA
Avedis Zildjian Percussion Fellowship/ TMC Fellowship

Derek Stults, Princeton Junction, NJ
Susan B. Kaplan Fellowship

Harp

Heidi Van Hoesen Gorton, Pittsburgh, PA
Kathleen Hall Banks Fellowship/TMC Fellowship

Megan Levin, Austin, TX
John and Susanne Grandin Fellowship

Piano

Artem Belogurov, Riga, Latvia
Wilhelmina C. Sandwen Memorial Fellowship

Gregory DeTurck, Cherry Hill, NJ
Marie Gillet Fellowship

Elena Doubovitskaya, Solnechnogorsk, Moscow Region, Russia
Adele and John Gray Memorial Fellowship/ Felicia Montealegre Bernstein Fellowship

Makiko Hirata, Yokohama, Japan
Paul Jacobs Memorial Fellowship

Brett Hodgdon, Dover, NH
Billy Joel Keyboard Fellowship

David Hughes, Scottsdale, AZ
Leonard Bernstein Fellowship

Ingrid Keller, Wayland, MA
Nat Cole Memorial Fellowship/Catherine and Paul Buttenwieser Fellowship

Ming Kwong, Hong Kong, China
Stephanie Morris Marryott & Franklin J. Marryott Fellowship

Tomoko Nakayama, Inagi-City, Tokyo, Japan
Peggy Rockefeller Memorial Fellowship

Nolan Pearson, Bedford, TX
Mr. and Mrs. Joseph L. Cohen Fellowship

Mingli Sun, Jilin, China
R. Amory Thorndike Fellowship/TMC Fellowship

Soprano

Allison Angelo, Truro, NS, Canada
Dr. Lewis R. and Florence W. Lawrence Tanglewood Fellowship/Stephen and Persis Morris Fellowship

Elizabeth Baldwin, Sylvania, OH
Athena and James Garivaltis Fellowship

Rosa Betancourt, Bayamon, PR
Claire and Millard Pryor Fellowship

Layla Claire, Penticton, BC, Canada
Wendy Philbrick Fellowship, in memory of Edgar H. Philbrick

Sarah Joanne Davis, Arlington, TX
William E. Crofut Family Scholarship/ Eugene Cook Scholarship

Devon Guthrie, Claremont, CA
Alice S. Kandell Fellowship/TMC Fellowship

Danya Katok, State College, PA
Cynthia L. Spark Scholarship/TMC Fellowship

Elizabeth Reiter, Chicago, IL
Mary H. Smith Scholarship/Bernice and Lizbeth Krupp Fellowship

Christin Wismann, Camarillo, CA
William F. and Juliana W. Thompson Fellowship

Mezzo-Soprano

Andrea Coleman, Lincoln, NE
Lenox Athenaeum Fellowship/TMC Fellowship

Rachel Hauge, Corvallis, OR
Jerome Zipkin Fellowship

Sarah Kelsey, Forth Worth, TX
Daniel and Shirlee Cohen Freed Fellowship/ Pearl and Alvin Schottenfeld Fellowship

Olenka Slywynska, Toronto, ON, Canada
Eduardo and Lina Plantilla Fellowship/ Tisch Foundation Scholarship

Tenor

Matthew Anderson, Lawrence, KS
John F. Cogan, Jr. and Mary L. Cornille Fellowship/Leah Jansizian Memorial Scholarship

Steven Ebel, Jefferson, WI
Kandell Family Fellowship/ TMC Fellowship

Alex Richardson, Las Cruces, NM
Red Lion Inn/Blantyre Fellowship

Mark Van Arsdale, Denver, CO
Velmans Foundation Fellowship/TMC Fellowship

Baritone

Alex Lawrence, Weston, MA
Bay Bank/BankBoston Fellowship

Elliot Madore, Toronto, ON, Canada
Linda J.L. Becker Fellowship

Michael Anthony McGee, Dallas, TX
Andrall and Joanne Pearson Scholarship/ TMC Fellowship

Saul Nache, Silvis, IL
Edward G. Shufro Fund Fellowship/Richard F. Gold Memorial Scholarship

Michael Weyandt, Plymouth, MN
Thelma Fisher Fellowship

Bass-Baritone

Alan Dunbar, Beaufort, SC
Ushers/Programmers Harry Stedman Vocal Fellowship

Evan Hughes, Santa Barbara, CA
William Randolph Hearst Foundation Fellowship

Composition

James Borchers, Omaha, NE
William and Mary Greve Foundation-John J. Tommaney Memorial Fellowship

Jung Sun Kang, Seoul, South Korea
Leonard Bernstein Fellowship

Elena Langer, Moscow, Russia
Wallace-Reader's Digest Fund Fellowship

Wang Lu, Xi'an, China
Margaret Lee Crofts Fellowship

Andreia Pinto-Correia, Lisbon, Portugal
Patricia Plum Wylde Fellowship

Cynthia Wong, Schenectady, NY
Otto Eckstein Family Fellowship

Conducting

Christoph Altstaedt, Gütersloh, Northrhein-Westfalia, Germany
Maurice Abravanel Scholarship/Evelyn and Phil Spitalny Fellowship

Gergely Madaras, Budapest, Hungary
Seiji Ozawa Fellowship

Ryan McAdams, Saint Louis, MO
Edward H. and Joyce Linde Fellowship

Manuel Nawri, Überlingen, Germany
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship/Dr. Raymond and Hannah H. Schneider Fellowship

Library

Travis Hendra, Buffalo, NY
Miriam H. and S. Sidney Stoneman Fellowship

Audio Engineering

Justin Balch, San Francisco, CA
Jane W. Bancroft Fellowship

James Clemens-Seely, Montreal, QC, Canada
Stanley Chapple Fellowship

Stephen Lilly, St. John's, NL, Canada
Rosamund Sturgis Brooks Memorial Fellowship

Ryan Miller, Horseheads, NY
C. D. Jackson Fellowship

Piano Technology

David Dunn, Davenport, IA
Harold G. Colt, Jr. Memorial Fellowship

John Stothoff, Amherst, MA
Miriam H. and S. Sidney Stoneman Fellowship

Emily Townsend, Lincoln, NE
Caroline Grosvenor Congdon Memorial Fellowship

Publications

Jay Goodwin, West Palm Beach, FL
Robert J. and Jane B. Mayer Fellowship/ TMC Fellowship

The New Fromm Players

Brook Ferguson, flute, Pittsburgh, PA
Brent Besner, clarinet, Montreal, QC, Canada
Katherine Bormann, violin, Bismarck, ND
Stephanie Nussbaum, violin, Houston, TX
Pei-Ling Lin, viola, Taipei, Taiwan
Kathryn Bates Williams, cello, Concord, MA



Through music, we create more harmonious communities.

Whether they make us laugh, cry or simply smile, the performing arts do much more than merely entertain. The Bank of America Foundation is proud to support Tanglewood and its education initiatives for Massachusetts students.

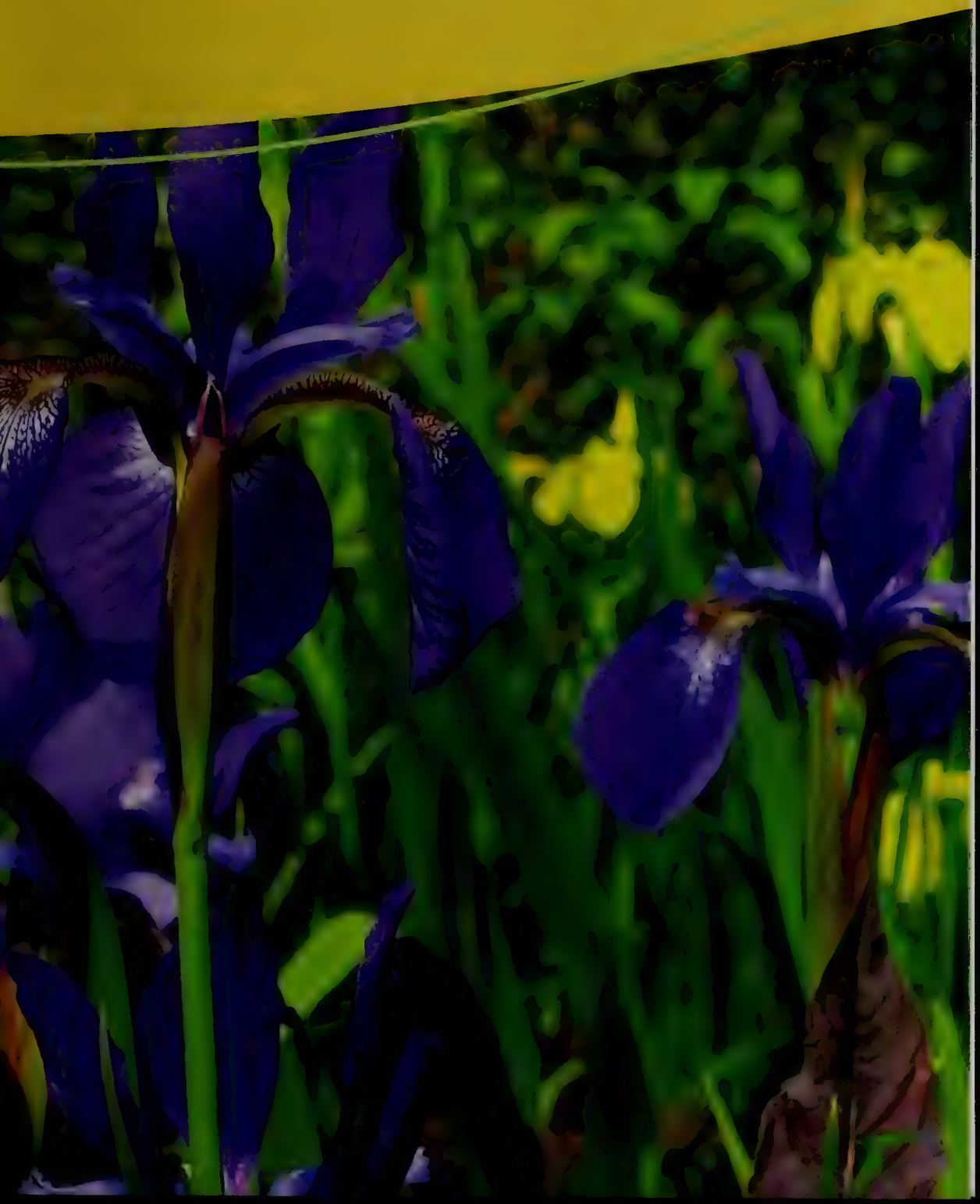
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Bank of America

Tanglewood

ON PARADE JULY 28, 2009



Tanglewood on Parade

Tuesday, July 28, 2009

2:00	Fanfares at Main Gate (BUTI)
2:00	Instrument Playground (Theatre Colonnade; until 4pm)
2:30	TMC Piano Music (Ozawa Hall)
2:30	BUTI Chamber Music (Chamber Music Hall)
3:00	Free tours of Tanglewood (courtesy Boston Symphony Association of Volunteers; departing from the Visitor Center porch, until 7:30pm)
3:15	The Strolling Magic of Bonaparte (Lawn, until 3:45pm)
4:00	BUTI Young Artists Orchestra and Chorus (Shed)
4:00	The Magic of Bonaparte (Manor House Lawn, overlooking the lake, until 5pm)
4:30	TMC Chamber Music (Ozawa Hall)
5:15	The Strolling Magic of Bonaparte (Lawn, until 5:45pm)
5:30	TMC performance: Stravinsky's *Renard*, directed by Mark Morris, with Stefan Asbury conducting
5:30	Classical Tangent, with Bonnie Bewick, Benjamin Levy, and friends (Manor House Lawn, overlooking the lake)
8:00	Fanfares from Shed Stage (TMC Fellows)
8:30	Gala Concert (Shed)

TMC = Tanglewood Music Center
BUTI = Boston University Tanglewood Institute

Back to Life Chair Message throughout the day (Lawn near Visitor Center)
Face Painting by Bria throughout the day (Lawn near Glass House)
Hurdy Gurdy, Monkey & Me throughout the day (Lawn)
Artillery and cannon supplied by Eastover, Inc.

MUSIC AND ASTRONOMY UNDER THE STARS: At the main gate starting at 2pm, with special guest Dr. Donald Lubowich from Hofstra University's Astronomy Outreach Program, adults and children are invited to stargaze via telescope observations of the sun, moon, Jupiter, star clusters, and nebulae. This NASA-sponsored event is part of the worldwide 2009 International Year of Astronomy, celebrating the 400th anniversary of Galileo's using a telescope for astronomy.

Welcome

Welcome to Tanglewood on Parade, our annual celebration of the unique confluence of art, nature, education, and sheer enjoyment that makes this place special. TOP is an occasion for all of us—the BSO and the Boston Pops, the Tanglewood Music Center, and the Boston University Tanglewood Institute—to join together for an exceptional day of music making.

TOP is also special in being a benefit for the Tanglewood Music Center. It was the dream of Serge Koussevitzky, realized in 1940, to create a center for advanced musical study at the BSO's summer home, for teaching, learning, and music-making at the highest possible level. And though built on ideals, the TMC is nevertheless a gloriously *real* place, deriving its reality from a truly fortunate gathering of elements—the presence of a great orchestra; the opportunity for the TMC Fellows to work and socialize with some of the world's greatest performing and teaching artists, including not only members of the BSO but visiting artists and a distinguished faculty of composers; the beauty of the landscape, against which all of this happens; and you, our appreciative and loyal audience whose presence not only inspires and supports us, but provides a reality check for all we try to accomplish.



Serge Koussevitzky

The TMC has had a remarkable history. In its 68 years; more than 10,000 of its alumni have gone on to play on the world's stages as soloists and ensemble musicians; to form the core of many of the world's orchestras and opera companies; to conduct those orchestras and opera companies; to write some of the music they play—and then themselves become the next generation of great teaching artists. To help support all this, Tanglewood on Parade brings in funding that, added to the donations of many other generous individuals, makes it possible for all of those participating in the TMC's programs to attend for free: the costs of room, board, and tuition are covered by full Fellowships.

Our leader in all of this since 2005 has been BSO Music Director James Levine, who has been enthusiastically leading some exceptionally challenging but equally rewarding projects: Wagner's *Die Meistersinger von Nürnberg*, Act III, with the TMC orchestra, vocal fellows as Masters, and a cast of Metropolitan Opera stars in the lead roles on July 11; and a fully-staged *Don Giovanni* with a TMC cast and orchestra, currently mid-run in the Theatre. Maestro Levine is omnipresent on the TMC campus, teaching master classes, working with the Fellows both formally and informally, and generally keeping a hand in everything that's going on. He joins us in thanking you for being here today to support Tanglewood and the TMC. We wish all of you a very special and happy Tanglewood on Parade!

K Volpe

Mark Volpe,
Managing Director,
Boston Symphony Orchestra

Ellen Highstein

Ellen Highstein
Director,
Tanglewood Music Center

Gala Concert

Tuesday, July 28, at 8:30

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, RAFAEL FRÜHBECK DE BURGOS, and LEONARD SLATKIN, conductors

ROSSINI (1792-1868) — Overture to *William Tell* (1829)

ENESCU (1881-1955) — Rumanian Rhapsody No. 1 (1901)

BOSTON SYMPHONY ORCHESTRA,
JAMES LEVINE conducting

BERNSTEIN (1918-1990) — Symphonic Dances from *West Side Story* (1960)

TANGLEWOOD MUSIC CENTER ORCHESTRA,
LEONARD SLATKIN conducting

INTERMISSION

A Message from Eastover Resort

For many years, Eastover has had the privilege to be a part of the Boston Symphony Orchestra's Tanglewood on Parade, firing live cannons to accompany Tchaikovsky's *1812 Overture*. It has been an honor. George Bisacca had the privilege of working with Arthur Fiedler, Seiji Ozawa, and John Williams throughout the years. As Eastover says goodbye, we are happy to have this chance to fire the cannons for one last time.

Thank you Tanglewood, the Boston Symphony Orchestra, and our cannoneers—John Kelly, Keegan Kelly, Joshua Davidson, Scott Tremlett, and Jeff Halpin.

Sincerely,
The Winsor and McNinch Families

WILLIAMS (b.1932)
Tributes: For Seiji (1995)
(written as a gift for Seiji Ozawa, to mark his 25th anniversary as music director of the BSO)

BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting

COPLAND (1900-1990)
Lincoln Portrait (1942)

Governor DEVAL PATRICK, speaker
BOSTON POPS ORCHESTRA,
KEITH LOCKHART conducting

TCHAIKOVSKY (1840-1893)
1812 Overture (1880)

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA,
RAFAEL FRÜHBECK DE BURGOS conducting

Bank of America is proud to sponsor the 2009 Tanglewood season.

Steinway and Sons Pianos, selected exclusively for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

MEASURE UP TO THE MUSIC
Support Tanglewood Now



At this time, more than ever before, support is needed to keep Tanglewood meet its vital, immediate needs while also continuing to evolve so that music's eternal qualities not only endure for generations but are extended to the ever broadening audiences of today's changing world. Ticket sales and other earned income account for less than 58% of Tanglewood's operating costs.

Tanglewood

Friends of Tanglewood and Friends of the Tanglewood Music Center enjoy the company of like-minded music lovers who share a commitment to ensuring Tanglewood continues to thrive as the nation's premier summer music festival. Benefits of membership include priority ticket ordering to special events, exclusive dining opportunities and other amenities that enhance the Tanglewood experience. For more information about becoming a Friend, visit the information cart on the lawn or contact the Friends office at 413-637-5261, 617-638-9267, or friendsoftanglewood@bso.org. Join online at tanglewood.org.

Tanglewood

Tanglewood Business Partners understand the important economic impact the BSO has on the Berkshire community and beyond. Business Partners also recognize that in the marketplace, partnership with Tanglewood gives them a competitive edge with clients. To learn more about Tanglewood Business Partners, including a host of benefits such as promotional items, referrals, and client entertainment, call 413-637-5174 or visit tanglewood.org.

Support the businesses that support Tanglewood this summer and throughout the year.

View ***special discount*** offers from Tanglewood Business Partners at tanglewood.org/partners.

Conductors for Tonight's Gala Concert

JAMES LEVINE is Music Director of the Boston Symphony Orchestra.

KEITH LOCKHART is Conductor of the Boston Pops Orchestra.

JOHN WILLIAMS is Conductor Laureate of the Boston Pops Orchestra.

RAFAEL FRÜHBECK DE BURGOS, currently chief conductor and artistic director of the Dresden Philharmonic, appears regularly as guest conductor of both the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra.

LEONARD SLATKIN, music director for many years of the National Symphony Orchestra and a frequent guest conductor in Boston and at Tanglewood, is currently music director of the Detroit Symphony Orchestra, principal guest conductor of both the Pittsburgh Symphony and the Royal Philharmonic of London, and music advisor to the Nashville Symphony.

Tanglewood on Parade

Tanglewood on Parade is an annual all-day musical event that offers thousands of concertgoers the opportunity to experience what Tanglewood stands for as a center of music-making that draws audiences from around the world. The Tanglewood on Parade tradition began more than six decades ago under the auspices of the legendary Serge Koussevitzky, who was conductor of the Boston Symphony Orchestra from 1925 to 1949, founded the Tanglewood Music Center—the BSO's summer academy for advanced young musicians—in 1940, and who that year decided to stage an "Allied Relief Fund Benefit" to assist Britain and France. By 1950, Tanglewood on Parade had become an established daylong event, attracting not only famous musicians and conductors, but even such notables as former first lady Eleanor Roosevelt, who appeared with Koussevitzky and the BSO in 1950 as narrator for Prokofiev's *Peter and the Wolf.* Today, Tanglewood on Parade attracts more than 10,000 people annually to hear the Boston Symphony Orchestra, the Boston Pops Orchestra, the Tanglewood Music Center Orchestra, the Boston University Tanglewood Institute Orchestra and Chorus, and a variety of smaller ensembles, all representing, in the space of just a single day, some of the best talent that Tanglewood has to offer.



William Mercer

Fellows of the 2009 Tanglewood Music Center

Violin

Sophie Alscher, Karlsruhe, Baden-Württemberg, Germany
Dr. Marshall N. Fulton Memorial Fellowship/Anonymous Fellowship

Karin Andreasen, Moorhead, MN
Albert L. and Elizabeth P. Nickerson Fellowship

Ruth Bacon, Albuquerque, NM
Steve and Nan Kay Fellowship

Laura Colgate, Memphis, TN
Leo L. Beranek Fellowship/Gerald Gelbloom Memorial Fellowship

Alexandra Early, St Paul, MN
Lia and William Poorvu Fellowship

Amy Galluzzo, London, United Kingdom
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship/TMC Fellowship

Fangyue He, Shanghai, China
Dorothy and Charlie Jenkins Fellowship

Akiko Hosoi, Tokyo, Japan
Akiko Shiraki Dynner Memorial Fellowship

Tina Na Huang, Wu Han, Hu Bei, China
Lucy Lowell Fellowship/TMC Fellowship

Julia D. Hunter, Salt Lake City, UT
Rapaporte Foundation Fellowship

Xin Jin, Guangzhou, Canton Province, China
Luke B. Hancock Foundation Fellowship

Kathryn Kilian, West Hartford, CT
Robert Baum and Elana Carroll Fellowship/ TMC Fellowship

Francisco Ladrón de Guevara, Xalapa, Veracruz-Mexico
Omar Del Carlo Fellowship

Robert Landes, Provo, UT
Penny and Claudio Pincus Fellowship

Jina Lee, Ithaca, NY
Charles E. Culpeper Foundation Fellowship

Vieen Leung, Hong Kong, China
Mary E. Brosnan Fellowship

Te-Chiang Liu, Kaohsiung, Taiwan
Alfred E. Chase Fellowship

Joseph Maile, Cincinnati, OH
Fitzpatrick Family Fellowship

Rochelle Nguyen, Los Altos, CA
Tappan Dixey Brooks Memorial Fellowship

Dawn Posey, Liberty, MO
Philip and Bernice Krupp Fellowship/ TMC Fellowship

David Repking, St. Louis, MO
Carolyn and George R. Rowland Fellowship in honor of Reverend Eleanor J. Panasevich

Du Rui, He Fei, Anhui Province, China
Bill and Barbara Leith Fellowship

Laura Scalzo, Setauket, NY
Pokross/Curhan/Wasserman Fellowship

Simeon Simeonov, Plovdiv, Bulgaria
Messinger Family Fellowship

Emma Sutton, Cincinnati, OH
Max Winder Memorial Fellowship

Kaoru Suzuki, Westborough, MA
Theodore Edson Parker Foundation Fellowship

Tema Watstein, New Haven, CT
Harry and Mildred Remis Fellowship

Tao Zhang, Chengdu, Sichuan, China
Donald Law Fellowship

Viola

Sarah Bass, San Antonio, TX
Anna Sternberg and Clara J. Marum Fellowship

Sharon Bielik, Plainview, NY
James A. Macdonald Foundation Fellowship

Evan Buttemer, Vancouver Island, BC, Canada
Northern California Fellowship

Amelia Clingman, Amherst, MA
The Everett and Margery Jassy Fellowship/ TMC Fellowship

Krystalia Gaitanou, Athens, Greece
Friends of Armenian Culture Society Fellowship

Ellen Gartner-Phillips, Park Ridge, IL
Helene R. and Norman L. Cahners Fellowship/Sue and David Rudd Fellowship

Katherine Hagen, Bend, OR
Evelyn S. Nef Fellowship

Alyssa Hardie, Waco, TX
Michael and Sally Gordon Fellowship

Chen-Erh Ho, Taipei, Taiwan
Starr Foundation Fellowship

Edwin Kaplan, New York, NY
Merrill Lynch Fellowship

Chi-Jui Lee, Tainan County, Taiwan
Surdna Foundation Fellowship

Derek Mosloff, Thief River Falls, MN
Miriam Ann Kenner Memorial Scholarship/ TMC Fellowship

Adam Neeley, Cincinnati, OH
Ruth S. Morse Fellowship

Marissa Winship, Manhattan Beach, CA
Jacques Kohn Fellowship/TMC Fellowship

Cello

Matthew Beckmann, Roeland Park, KS
Valerie and Allen Hyman Family Fellowship

Rosanna Butterfield, Vancouver, BC, Canada
Stephen and Dorothy Weber Fellowship

Michael Dahlberg, Philadelphia, PA
Fassino Family Fellowship/Sagner Family Fellowship

Yonah Etzion, Caesarea, Israel
Dan and Gloria Schusterman Fellowship/ Ethel Barber Eno Scholarship

Jacob Fowler, Virginia Beach, VA
Edward S. Brackett, Jr. Fellowship

Jeffrey Hood, Portage, MI
James and Caroline Taylor Fellowship

Cherry Kim, Seoul, South Korea
The Togut Family Fellowship/TMC Fellowship

JongBin Kim, Seoul, South Korea
Judy Gardiner Fellowship

Michelle Kwon, Fremont, CA
Ann and Gordon Getty Foundation Fellowship

Hope Shepherd, Mesa, AZ
Naomi and Philip Kruvant Family Fellowship

Alexandra Thompson, Pittsburgh, PA
Darling Family Fellowship

Charles Tyler, Glen Ellyn, IL
Morris A. Schapiro Fellowship

Jessica Wang, Bedminster, NJ
Robert and Luise Kleinberg Fellowship

Xiao-Dan Zheng, Moscow, Russia
The Edward I. and Carole J. Rudman Fellowship

Double Bass

Kevin Brown, Northfield, MN
Tanglewood Ushers & Programmers Fellowship, in memory of Kenneth Broad

Shawn Conley, Honolulu, HI
Frelinghuysen Foundation Fellowship

Allison Cook, Troy, MI
Clowes Fund Fellowship

Tony Flynt, Alexandria, VA
George and Ginger Elvin Fellowship

Nicholas Schwartz, Brookline, MA
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship

Tyler Shepherd, Richardson, TX
Jan Brett and Joe Hearne Fellowship

Gerald Torres, Cincinnati, OH
BSAV/Carrie L. Peace Fellowship

Flute

Leah Arsenault, Wells, ME
Marion Callanan Memorial Fellowship/ TMC Fellowship

Jeremiah Duarte Bills, Loomis, CA
Daphne Brooks Prout Fellowship

Katrina Walter, Chicago, IL
Theodore and Cora Ginsberg Fellowship/ Mr. and Mrs. Jay Marks Fellowship

Heather Zinninger, Louisville, KY
Leslie and Stephen Jerome Fellowship

Oboe

Zachary Boeding, Platte City, MO
Fernand Gillet Memorial Fellowship

Mary Lynch, Washington, DC
Steinberg Fellowship/Augustus Thorndike Fellowship

Jeffrey Stephenson, Columbia, SC
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt

Henry Ward, Collingswood, NJ
Rita Meyer Fellowship

Clarinet

Emil Hudyyev, Ashgabat, Turkmenistan
Mr. and Mrs. David B. Arnold, Jr. Fellowship/ The Casty Family Fellowship

Andrew Lowy, Hastings-on-Hudson, NY
Evelyn and Ron Shapiro Fellowship/TMC Fellowship

Benjamin Seltzer, New York, NY
Sydelle and Lee Blatt Fellowship/TMC Fellowship

Bass Clarinet

Ryan Yuré, Los Angeles, CA
Edwin and Elaine London Family Fellowship

Bassoon

Aaron Apaza, Rapid City, SD
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship

Andrew Cuneo, Elmhurst, IL
Denis and Diana Osgood Tottenham Fellowship/Dana and Jesse Lehman Fellowship

Anne Marie Power, Santa Monica, CA
John and Elizabeth Loder Fellowship

Meryl Summers, Marshfield, MA
Sherman Walt Memorial Fellowship/ David B. Cooper Memorial Fellowship

Horn

Russell Bonifede, Oak Park, CA
Erskine Park LLC Fellowship/Morningstar Family Fellowship

James Ferree, Atlanta, GA
Haskell and Ina Gordon Fellowship

Lauren Moore, Richardson, TX
Evelyn S. Nef Fellowship

Kolio Plachkov, Plovdiv, Bulgaria
Kingsbury Road Charitable Foundation Fellowship

Timothy Riley, Hebron, CT
Lola and Edwin Jaffe Fellowship

Leelanee Sterrett, Manton, MI
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Trumpet

Kevin Businsky, Bel Air, MD
André Côme Memorial Fellowship

Michael Dobrinski, Seminole, FL
Armando A. Ghitalla Fellowship

Eli Maurer, Ridgewood, NJ
Dr. John Knowles Fellowship

Thomas Siders, Champaign, IL
Lost & Foundation Fellowship

Trombone

Zenas Kim, Gaithersburg, MD
Arthur and Barbara Kravitz Fellowship/ Dorothy and Montgomery Crane Scholarship

Anna Lindvall, Seattle, WA
Juliet Esselborn Geier Memorial Fellowship

Louis Olenick, Beaverton, OR
Saville Ryan and Omar Del Carlo Fellowship

Bass Trombone

Wei Wang, Taiyuan, Shan Xi, China
BSO Members' Association Fellowship

Tuba

John Elliott, Atkinson, NH
Frederic and Juliette Brandi Fellowship

Percussion

Joseph Becker, East Greenwich, RI
Barbara Lee/Raymond E. Lee Foundation Fellowship

Kyle Brightwell, Reston, VA
Edward G. Shufro Fund Fellowship

Matthew McKay, Fairfax, VA
Avedis Zildjian Percussion Fellowship/TMC Fellowship

Derek Stults, Princeton Junction, NJ
Susan B. Kaplan Fellowship

Harp

Heidi Van Hoesen Gorton, Pittsburgh, PA
Kathleen Hall Banks Fellowship/TMC Fellowship

Megan Levin, Austin, TX
John and Susanne Grandin Fellowship

Piano

Artem Belogurov, Riga, Latvia
Wilhelmina C. Sandwen Memorial Fellowship

Gregory DeTurck, Cherry Hill, NJ
Marie Gillet Fellowship

Elena Doubovitskaya, Solnechnogorsk, Moscow Region, Russia
Adele and John Gray Memorial Fellowship/ Felicia Montealegre Bernstein Fellowship

Makiko Hirata, Yokohama, Japan
Paul Jacobs Memorial Fellowship

Brett Hodgdon, Dover, NH
Billy Joel Keyboard Fellowship

David Hughes, Scottsdale, AZ
Leonard Bernstein Fellowship

Ingrid Keller, Wayland, MA
Nat Cole Memorial Fellowship/Catherine and Paul Buttenwieser Fellowship

Ming Kwong, Hong Kong, China
Stephanie Morris Marryott & Franklin J. Marryott Fellowship

Tomoko Nakayama, Inagi-City, Tokyo, Japan
Peggy Rockefeller Memorial Fellowship

Nolan Pearson, Bedford, TX
Mr. and Mrs. Joseph L. Cohen Fellowship

Mingli Sun, Jilin, China
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In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tanglewood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Now in its 44th season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes BUTI unique among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. The Institute includes Young Artists Programs for students age fifteen to eighteen (Instrumental, Vocal, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353- 3386.

The final concert of the 2009 BUTI season will feature the Young Artists Orchestra performing Mahler's First Symphony in Ozawa Hall on Saturday, August 8, at 2:30 p.m.

Stu Rosner



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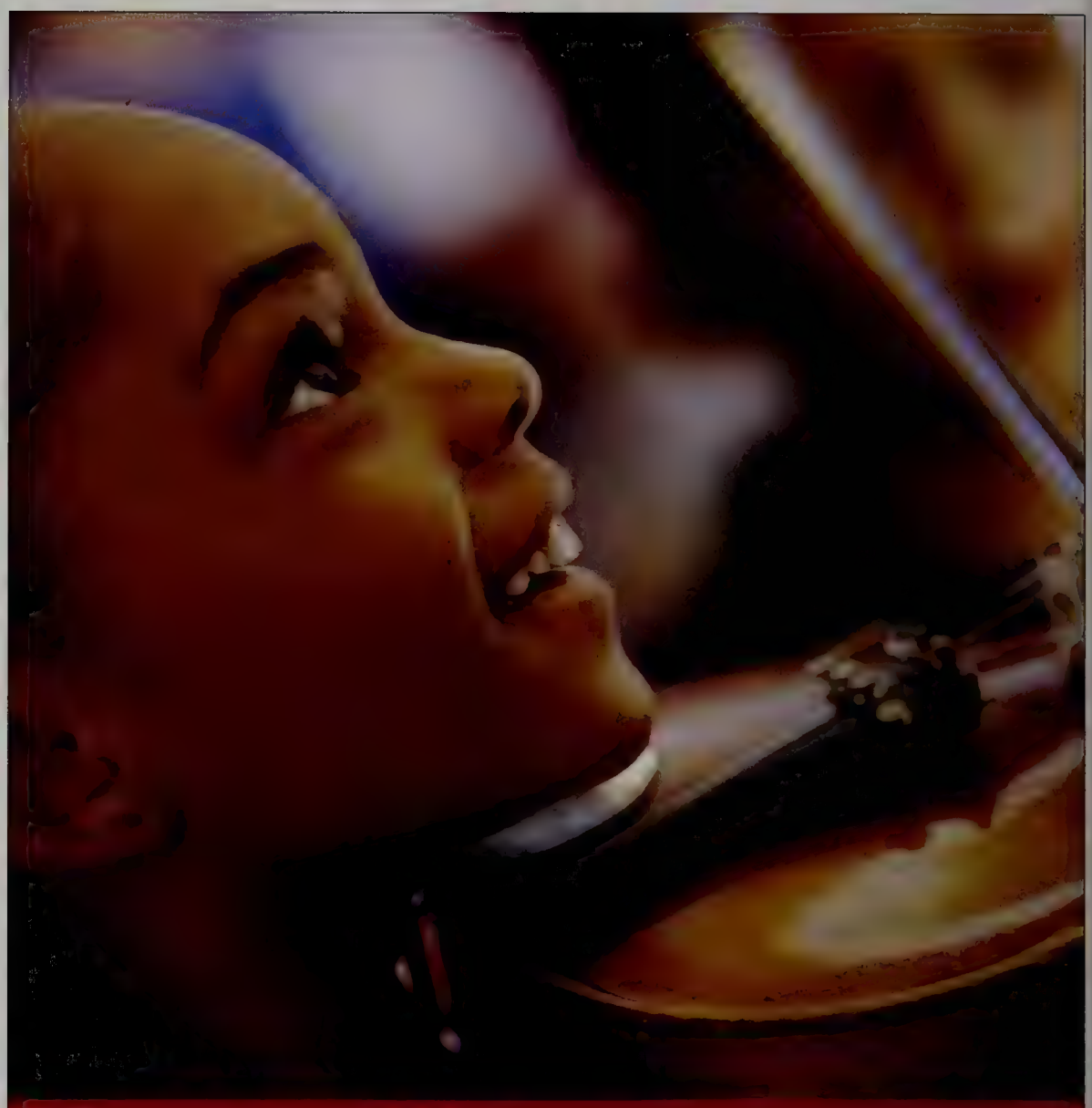
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JAMES LEVINE
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For the Boston Symphony Orchestra

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2009 Tanglewood

Monday, August 3, 8pm
Koussevitzky Music Shed

TANGLEWOOD MUSIC CENTER ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor (*Pulcinella* and *Firebird*)
RYAN MCADAMS (TMC Conducting Fellow), conductor
(Concerto for Piano and Winds)
ALLISON ANGELO, soprano (TMC Vocal Fellow)
ALEX RICHARDSON, tenor (TMC Vocal Fellow)
ALAN DUNBAR, bass-baritone (TMC Vocal Fellow)
PETER SERKIN, piano (TMC Faculty)

ALL-STRAVINSKY PROGRAM

Pulcinella, Ballet with song in one act

I. Overture
II. Serenata (tenor solo)
III. Scherzino
IV. Allegro
V. Andantino
VI. Allegro
VII. Allegretto (soprano solo)
VIII. Allegro assai
IX. Allegro (alla breve) (bass solo)
X. (a) Largo (trio)
(b) Allegro (soprano and tenor duet)
(c) Presto (tenor solo)
XI. Allegro alla breve
XII. Allegro moderato
XIII. Andantino (soprano solo)
XIV. Allegro
XV. Gavotta con due variazioni
XVI. Vivo
XVII. Tempo di minué (trio)
XVIII. Allegro assai

ALLISON ANGELO, soprano
ALEX RICHARDSON, tenor
ALAN DUNBAR, bass-baritone

Text and translation begin on page 7.

INTERMISSION

Program continues…

Concerto for Piano and Winds

Largo—Allegro
Largo
Allegro

PETER SERKIN, piano

Suite from *The Firebird* (1919 version)

Introduction—The Firebird and its Dance—Variation of the Firebird—The Princesses' Round Dance (Khorovod)—Infernal Dance of King Kashchei—Lullaby—Finale

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In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

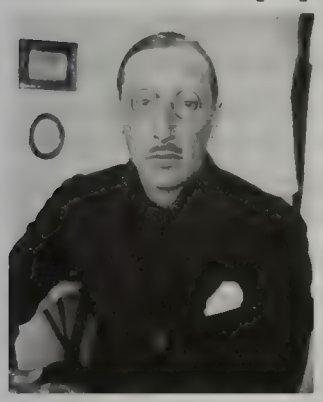
Stu Rosner



NOTES ON THE PROGRAM

Igor Stravinsky (1882-1971)
Pulcinella, Ballet with song in one act
Concerto for Piano and Winds
Suite from *The Firebird* (1919 version)

Completed in 1920, "**PULCINELLA**" holds the distinction of being Igor Stravinsky's first major composition based on pre-existing material, as well as his first full-fledged work in the neoclassical style that would occupy him for the next thirty years. In 1919, keen to build upon the success of previous ballet collaborations such as *Firebird* and *The Rite of Spring*, impresario Sergei Diaghilev hoped to lure Stravinsky back to the Ballets Russes. He proposed a new project, with costume and set design by Pablo Picasso, based on music by the early 18th-century composer Giovanni Battista Pergolesi, who was known mostly for his contributions to the development of *opera buffa* and for a few well-known sacred choral works. Stravinsky was less than impressed with the idea, but he eventually agreed at least to take a look at the scores Diaghilev had collected.



Upon examination, Stravinsky immediately loved the music and agreed to the commission. Diaghilev had put together a portfolio of instrumental and opera excerpts, and though he thought they all were attributable to Pergolesi, it has since been discovered that more than half of the music Stravinsky selected for use in his score was actually composed by others, most of whom are now forgotten or unknown. No matter—the style is consistent, and the early-Classical nature of the music shines clearly through, re-imagined with Stravinsky's unique musical vocabulary.

Pulcinella is based on an archetypical character of the same name from the Italian *commedia dell'arte*, a comic improvisational theater form that was at the peak of its popularity in the fifteenth and sixteenth centuries. The official ballet scenario, as published in the score, is as follows:

> All the young girls in town love Pulcinella, while the young men, consumed with jealousy, seek to kill him. As soon as an opportunity of achieving their intention occurs, they disguise themselves as Pulcinellas with the idea of impressing their loved ones. But Pulcinella, craftily, has changed places with a double, who pretends to die under the blows of his enemies. Pulcinella himself, disguised as a magician, comes to bring his double "back to life." Just as the young men think they are finally rid of him, the real Pulcinella appears and arranges all their marriages. He himself weds Pimpinella, with the blessing of his double, Furbo, who in his turn assumes the character of the magician.

Pulcinella is a one-act ballet and requires a peculiar roster of musicians. The score calls for a chamber orchestra (twenty-eight players), a string quintet, and three vocal soloists (soprano, tenor, and bass). The orchestra and quintet interact with one another in the manner of a Baroque *concerto grosso*, their frequent interchanges lending a conversational feel to the music and exemplifying the rearward-looking aspects of Stravinsky's new style. As Stravinsky himself said, the remarkable thing about *Pulcinella* is "not how much, but how little has been changed" as compared to the 18th-century music

that serves as its foundation. The melodies and bass progressions are retained, and while Stravinsky does add some modern-sounding harmonies, he preserves the basic tonal structures.

It is the orchestral timbres and rhythmic character of *Pulcinella* that plainly announce Stravinsky's presence and make this a decidedly 20th-century piece. The winds have especially prominent parts, including solos for flute, oboe, and trumpet, and in the instrumental movements, it is rare that the strings play alone. There is even an entire movement (XVII) dedicated to double bass and trombone solos, complete with jazzy-sounding trombone *glissandi*. Textures quickly expand, contract, and shift between instrument groups, frequently with melodies passed between sections in slivers as small as a few notes each. Syncopation is ever-present and very prominent due to Stravinsky's love of incisive articulation, and the entire piece is filled with a sense of rhythmic energy and motion.

Pulcinella was a triumphant success in its premiere production at the Paris Opera, and it feels very much like a logical progression of style. The rhythmic ingenuity that permeated Stravinsky's earlier work is still there, but it's now joined by a neoclassical lyricism and framed in a setting reminiscent of Prokofiev's Symphony No. 1 of 1917, which was one of the earliest examples of neoclassicism. *Pulcinella* also seems to have made an impact on other composers as diverse as Aaron Copland and Carl Orff—in some moments, especially the vocal solos, there is the sense that *Carmina burana* is just around the corner. In any case, it had a profound effect on Stravinsky himself, who continued to develop and compose masterpieces in this style for decades afterward. "*Pulcinella* was my discovery of the past," Stravinsky wrote, "the epiphany through which the whole of my late work became possible."

* * * * *

By the time of his **CONCERTO FOR PIANO AND WINDS** (1923-24), Stravinsky's neoclassical style had taken such hold of his musical philosophy that he no longer considered himself a composer of his own time. In 1925, during a concert tour in the United States, he told an interviewer:



> I have gone back in the centuries and have begun over again, on a historic foundation. What I write today has its roots in the style and methods of Palestrina and Bach. Today, I am not to be taken as a harmonist; I have become, through and through, a contrapuntist.

This is a very telling statement and one that gives the listener valuable advice about how to approach this concerto, which can, at times, sound like the deranged grandchild of a Bach keyboard concerto or a Couperin harpsichord piece. Viewing it in that context allows one to see the character and humor contained in the music.

The opening, with its stately tempo and dotted rhythms, evokes the Baroque French overture, but the minor mode, the stark sonority caused by the lack of strings (except for double basses), and the sharp dissonances in the brass make the music feel like a skeletal, teetering parody of the traditional form. The opening phrase also nearly matches, in rhythm and harmony, the first phrase of Chopin's famous funeral march from his Piano Sonata No. 2; the rhythmic similarity continues through the end of the second

phrase. After this gloomy prelude, the first movement surges into an Allegro, which swiftly moves through sparsely accompanied counterpoint for the piano, full of unusual accents, syncopations, and meter changes. The movement ends with a brief return to the opening Largo theme, this time supported by pounding triplets in the piano's low register.

The second movement is based on a theme resembling the one that opened the piece, but without the dotted rhythm, and supported by comparatively lush harmonies and orchestration. It is interrupted by two cadenzas for the pianist, but otherwise continues wistfully on until its collision with the outburst that begins the final movement. In the third, toccata-like movement, the juxtaposition of implacably plodding chords in the orchestra against scurrying sixteenth-notes in the piano gives the impression of prey fleeing predator, and the final, conclusive return to the funereal opening theme doesn't suggest a happy ending.

This concerto is a highly original piece even by the standards of one of the most innovative composers in all of music history, and Stravinsky seemed to be quite proud of it. He conceived it as a vehicle for his own performance as soloist and played it very frequently during the decade following its composition—a time when he made much of his living through performance. Even more than *Pulcinella*, the Concerto for Piano and Winds demonstrates what Stravinsky made possible through the combination of tradition and new ideas.

* * * * *

Ten years before *Pulcinella* and fourteen before the Concerto for Piano and Winds, Stravinsky was a relatively unknown twenty-eight-year-old with only a couple of modestly successful orchestral pieces (*Fireworks* and *Scherzo fantastique*) to distinguish himself from myriad other young Russian composers. So when Diaghilev needed music for his new ballet, "**THE FIREBIRD**," based on a Russian folk story, he had planned to commission a much more experienced composer. However, since Rimsky-Korsakov, Diaghilev's first choice and Stravinsky's teacher, had died the year before, and Liadov, an older ex-pupil of Rimsky-Korsakov, couldn't meet the timetable, Diaghilev took a chance on the promising and expeditious Stravinsky—a portentous decision that would prove wildly successful for both men and, over the following thirteen years, change both music and dance forever.



The ballet tells the story of Prince Ivan, who, in pursuit of the Firebird (a magical creature, half-woman, half-bird), finds himself in the kingdom of Kashchei, an evil sorcerer who keeps thirteen beautiful princesses captive and turns trespassers to stone. After Ivan catches the Firebird, he grants her freedom in exchange for one of her magic feathers and a promise of help in a time of need. Having seen the princesses and fallen in love with the most beautiful one, Ivan confronts Kashchei and asks for permission to marry her. Kashchei becomes angry and sends his magical creatures after Ivan, who in desperation calls on the Firebird. With her magical song, the Firebird causes Kashchei to dance wildly and then fall asleep. While he slumbers, she tells Ivan the secret of ending Kashchei's immortality: Ivan must find and destroy Kashchei's soul, hidden safely away in a secret coffin. Having done so, Ivan sets the

princesses and magical creatures free, and they all have a final, celebratory dance.

The score, completed in 1910, is remarkable in its craftsmanship and effectiveness, even if not always in its content. Later in his career, Stravinsky often spoke disparagingly about *Firebird* and its lack of originality, but it's difficult not to see this as a revolutionary composer looking back and unfairly comparing a piece composed when he was young, and following mostly in his predecessor's footsteps, with his more mature work. Certainly there are identifiable similarities between *Firebird* and the music of Rimsky-Korsakov—most notably the strikingly colorful orchestration and the use of diatonic and chromatic motifs to separate human and supernatural themes, respectively. There is also a Tchaikovskyan feel about the Princesses' Round and the Finale, as well as in the sense of dramatic flow throughout the ballet. But *Firebird* could never be confused with the work of either of these earlier composers, and the germs of groundbreaking ideas that came to fruition in Stravinsky's later work are already present here. The cascading violin and viola harmonics in the Introduction point to a proclivity toward eliciting unusual sounds from familiar instruments that would permeate Stravinsky's music throughout his long career; and the rhythmic fluctuation in the 7/4 finale foreshadows the composer's extraordinary innovation in *The Rite of Spring*. The entire piece is full of these unmistakable snippets of Stravinskyan ingenuity, and Diaghilev, ballet audiences, and the entire musical world recognized this and took note.

The version of *Firebird* heard tonight is a concert suite created by the composer in 1919 and, at about twenty-two minutes long, contains about half of the original ballet music. Of the three different suites drawn from the complete ballet score (1911, 1919, and 1945), the 1919 version is by far the most popular and frequently performed.

JAY GOODWIN

Jay Goodwin is the 2009 Tanglewood Music Center Publications Fellow, supported by the Robert J. and Jane B. Mayer Fellowship/TMC Fellowship.

IGOR STRAVINSKY "Pulcinella"

II. (Tenor)

Mentre l'erbetta
pasce l'agnella,
sola, sletta
la pastorella
fra fresche frasche
per la foresta cantando va.

While the lamb
eats the grass,
alone, all alone
the shepherd girl
amid fresh branches
goes singing through the forest.

VII. (Soprano)

Contento forse vivere
nel mio martir potrei,
se mai potessi credere
che ancor lontan tu sei
fedele all'amor mio,
fedele a questo cor.

Perhaps I could live content
in my martyrdom
if I could ever believe
that, though far away, you still
remain faithful to my love,
faithful to this heart.

IX. (Bass)

Con queste paroline
così saporitine,
il cor voi mi scippate
dalla profondità.
Bella, restate qua,
che se più dite appresso,
io cesso morirò.

With these little words
so piquant
your heart upbraids me
from the depths.
Fair one, stop there,
for if you speak more
I shall die.

X. (Soprano, Tenor, Bass)

Sento dire no'nce pace
cor ma chiùpette, no no no.

I feel there is no peace,
my heart, for you, no, no, no.

(Tenor)

Chi disse ca la femmena
sacchiù de farfariello
disse la verità.
Una te falan semprece
ed è malezeioswa
n'antra fala schefosa
è bolo maritiello
chia chillo tene ancore

Whoever says woman
is like a butterfly,
speaks the truth.
One pays compliments
yet is malicious,
another is nasty
and wants to marry him
who holds her still.

(Soprano)

ncè sta quaccuna pò
che a nulla vuole bene
è à cientoô frisco tene
schitto pe scorco glià

There is no one then
whom she treats well;
she takes a hundred new ones
to bother them, too.

Please turn the page quietly.

(Soprano and Tenor)

è à tant' andte malizie
chi mailleppò conta,
chi maille stà a repassà.

and has so much malice
that you can never count it all,
you can never get past it.

(Tenor)

Una te fallan zemprecce
ed è malezeosa
n'antra fa la schefosa
e bò lo maritiello

One pays compliments
yet is malicious
another is nasty
and wants to marry.

ncè stà quaccuno pò
che a nullo ude tene
che a chillo ten' ancora
e a chisto feigne ammore
e cienton frisco schitto
pe scorco glià
è tante, tant'antre malizie
chi maille pò contà.

There is no one then
whom she treated well,
who holds her still
and whom she feigns to love;
she takes a hundred new ones
to bother them, too,
and many, many other malicious acts,
who can count them all?

XIII. (Soprano)

Se tu m'ami se tu sospiri
sol per me gentil pastor
ho dolor de' tuoi martiri,
ho diletto del tuo amor,
ma se pensi che soletto
io ti debbari amar,
pastorello, sei soggetto
facilmente a t'ingannar.

If you love me, if you sigh
only for me, gentle shepherd,
I grieve for your martyrdom,
I take delight in your love.
But if you think that
I can love only you,
little shepherd, you are
easily fooling yourself.

Bella rosa porporina
oggi Silvia sceglierà,
con la acus della spina
doman poi la sprezzerà,
Ma degli uomini il consiglio
io per me non sequirò,
non perchè me place il giglio
gli altri fiori sprezzerò.

A lovely crimson rose
Sylvia will select today,
but tomorrow, using the excuse of
the thorns, she will spurn it.
But the advice of men
I, for myself, will not follow;
it is not because the lily pleases me
that I spurn the other flowers.

XVII. (Trio)

Pupilette fiammette d'amore
per voi il core
struggendo si va.

Pupil of her eyes, Cupid's little flames
for you my heart
goes on languishing.

—English translation by Steven Ledbetter with assistance in the Neapolitan texts from Peppino Natale

ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories in Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude*. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Berlin Radio Symphony Orchestra, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, the National Symphony Orchestra of Spain, the Düsseldorf Symphony Orchestra, and the Montreal Symphony. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. In 1998 he was named emeritus conductor of the Spanish National Orchestra. During the 2008-09 season Mr. Frühbeck appeared with major orchestras across North America, including the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he joined the Pittsburgh Symphony Orchestra for a six-city tour across Spain and toured the United States with the Dresden Philharmonic. Rafael Frühbeck de Burgos is a regular guest of most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, the German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons, and he has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Gramophone, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manual de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and Tanglewood, where he also conducts the Tanglewood Music Center Orchestra.

Ryan McAdams



TMC Conducting Fellow Ryan McAdams is the fifteenth music director of the New York Youth Symphony. A Fulbright scholar, he served as apprentice conductor of the Royal Stockholm Philharmonic under then chief conductor Alan Gilbert. After two summers as an Academy conductor at the Aspen Music Festival, he returned to serve as that festival's assistant conductor in 2008. He is the first-ever recipient of the Aspen-Glimmerglass Prize for Opera Conducting, and was assistant conductor for Glimmerglass Opera's 2007 season. He also assisted Lorin Maazel on a production of Britten's *The Rape of Lucretia* at the Maazel Estate in Virginia. Recent engagements include appearances with the Los Angeles Philharmonic, Columbus Symphony, St. Paul Chamber Orchestra, Princeton Symphony, Glimmerglass Opera, New Jersey Symphony, and at Carnegie Hall with the New York Youth Symphony. Ryan McAdams holds an

M.M. degree in orchestral conducting from the Juilliard School and a B.M. degree in piano performance from Indiana University. At the Tanglewood Music Center this summer, he is the recipient of the Edward H. and Joyce Linde Fellowship.

Allison Angelo



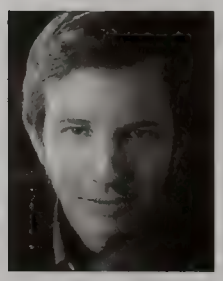
Canadian soprano Allison Angelo's 2008-09 season has included the Toronto premiere of John Estacio's *The Houses Stand Not Far Apart*, a return to Toronto Operetta Theatre in the starring role of Christel in *The Bird Seller*, and recitals with the Off-Centre Music Salon and Aldeburgh Connection Series. Other recent highlights include Juliette in *The Count of Luxembourg* (Toronto Operetta Theatre), Rose in *Lakmé* (Opéra de Montréal), and the title roles in *The Merry Widow* (Jeunesses Musicales du Montreal) and the Canadian opera, *Filumena* (The Banff Centre). In May 2008 she was chosen to perform at the Governor General's Arts Awards Gala with the National Arts Centre Orchestra. Upcoming projects include *The Children's Crusade* as part of the Luminato Festival in Toronto. Ms. Angelo holds a B.A. in music and theater from Dalhousie University, and an Artist Diploma and Master of Music in Opera Performance from the University of Toronto. She furthered her training with the Atelier Lyrique de l'Opéra de Montréal, the Banff Centre, and last summer at the Tanglewood Music Centre. This summer as a Vocal Fellow of the Tanglewood Music Center, she is the 2009 recipient of the Dr. Lewis R. and Florence W. Lawrence Tanglewood Fellowship/Stephen and Persis Morris Fellowship.

Alex Richardson



Tenor Alex Richardson has sung leading roles in operatic works such as *La traviata*, *La bohème*, *Falstaff*, Osvaldo Golijov's *Ainadamar*, Strauss's *Die Fledermaus*, and Carlisle Floyd's *Cold Sassy Tree*, and the role of Fatty in the 2008 TMC production of *Rise and Fall of the City of Mahagonny*. He has performed at such venues as Santa Fe Opera, Central City Opera, Amarillo Opera, and Opera Southwest, and in concert at such venues as Carnegie Hall, Lincoln Center, and Ravinia, and orchestras including the Chicago, Atlanta, and Fort Worth symphonies. Concert repertoire includes solos in Beethoven's Ninth Symphony, Stravinsky's *Les Noces*, Orff's *Carmina burana*, Mozart's Requiem and C minor Mass, and Handel's *Messiah*, as well as several recitals across the country under the auspices of the Marilyn Horne Foundation. Originally from Las Cruces, New Mexico, Mr. Richardson holds degrees from the University of Colorado at Boulder and Manhattan School of Music. As a 2009 TMC Vocal Fellow, he is recipient of the Red Lion Inn/Blantyre Fellowship. Alex Richardson was heard at Tanglewood last month as mastersinger Kunz Vogelgesang in the concert performance of Wagner's *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra under the direction of James Levine.

Alan Dunbar



A native of South Carolina, bass-baritone Alan Dunbar is at home in opera, oratorio, art song, and folk and popular music. Mr. Dunbar holds a B.A. in music theory and composition from St. Olaf College in Northfield, MN, and is currently working on graduate studies in vocal performance at Indiana University, where he studies with Costanza Cuccaro. Recent performances and accolades include grand prize at the 2009 Grieg Festival in Winter Park, FL; the role of Bluebeard in Bartók's *Bluebeard's Castle* at the 2008 Natchez Opera Festival, and, as a 2008 Tanglewood Music Center Vocal Fellow, Zaretsky in *Eugene Onegin* with Renée Fleming and Peter Mattei. Besides returning to Tanglewood this summer, he will make his European solo recital debut at the Oslo Grieg Festival. During his tenure at Indiana University, he has appeared in twelve IU Opera Theater productions, most recently as Pandolfe in Massenet's *Cendrillon*. Other opera roles include Leporello (*Don Giovanni*), Dulcamara (*L'elisir d'amore*), Don Alfonso (*Così fan*

tutte), and Prince Gremin (*Eugene Onegin*). From 1998 to 2004 he performed throughout North America and Europe with the internationally acclaimed male chamber vocal ensemble Cantus. As a 2009 TMC Vocal Fellow this summer, he is recipient of the Ushers/Programmers Harry Stedman Vocal Fellowship. Alan Dunbar was heard at Tanglewood last month as mastersinger Hans Foltz in the concert performance of Wagner's *Die Meistersinger*, Act III, with the Tanglewood Music Center Orchestra under the direction of James Levine.

Peter Serkin



Throughout his career Peter Serkin has successfully conveyed the essence of five centuries of repertoire; his recital appearances, performances with symphony orchestras, chamber music collaborations, and recordings are respected worldwide. His rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall, and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall. He has since performed regularly with the world's major symphony orchestras and conductors. Also a dedicated chamber musician, he has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma; with the Budapest, Guarneri, and Orion string quartets, and with TASHI, of which he was a founding member (and which marked its 35th anniversary with a Tanglewood concert in Ozawa Hall last summer). Mr. Serkin has been instrumental in bringing the music of important 20th- and 21st-century composers to audiences around the world. He has performed many significant world premieres, in particular of numerous works, all written for him, by Torū Takemitsu, Peter Lieberson, Oliver Knussen, and Alexander Goehr. He has played the world premieres of Charles Wuorinen's Piano Concerto No. 4 with James Levine and the BSO in Boston, at Carnegie Hall, and at Tanglewood; Elliott Carter's *Intermittences*, commissioned by Carnegie Hall and the Gilmore International Keyboard Festival; and Wuorinen's *Flying to Kahani*, for piano and orchestra, also commissioned by Carnegie Hall, with the Orchestra of St. Luke's. Recent and upcoming appearances include the premiere of Wuorinen's *Time Regained*, a fantasy for piano and orchestra, with James Levine and the Metropolitan Opera Orchestra at Carnegie Hall, as well as the composer's second piano quintet, commissioned by the Rockport (MA) Music Festival, with the Brentano String Quartet; recitals in Carnegie Hall, the Kennedy Center, Orchestra Hall in Chicago, and New York's 92nd Street Y; performances with the original members of TASHI in Boston, Portland (OR), Princeton, and New York's Town Hall; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Saratoga, and, with the Philadelphia Orchestra, the Mann Center. Mr. Serkin's wide-ranging recordings include "The Ocean that has no West and no East," featuring compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberson, and Wuorinen; three Beethoven sonatas; the Brahms violin sonatas with Pamela Frank; Dvořák's Piano Quintet with the Orion String Quartet, and quintets by Henze and Brahms. His most recent recording is of Schoenberg's complete works for solo piano. A frequent guest with the BSO in Boston and at Tanglewood, Mr. Serkin is a longtime faculty member at the Tanglewood Music Center and currently teaches at Bard College Conservatory of Music and the Longy School of Music.

Tanglewood Music Center Orchestra
(All-Stravinsky Program, August 3, 2009)

"PULCINELLA"

Solo String Quintet
Dawn Posey, violin
Robert Landes, violin
Sharon Bielik, viola
Jacob Fowler, cello
Gerald Torres, double bass

First Violins
Karin Andreasen
Laura Scalzo
Amy Galluzzo
Julia D. Hunter

Second Violins
Alexandra Early
Du Rui
Jina Lee
Joseph Maile

Violas
Adam Neeley
Ellen Gartner-Phillips
Krystalia Gaitanou
Edwin Kaplan

Cellos
Charles Tyler
Jongbin Kim
Michelle Kwon

Double Basses
Gerald Torres
Tony Flynt
Allison Cook
Kevin Brown

Flutes
Leah Arsenault
Jeremiah Duarte Bills

Oboes
Henry Ward
Zachary Boeding

Bassoons
Andrew Cuneo
Anne Marie Power

Horns
Timothy Riley
James Ferree

Trumpet
Eli Maurer

Trombone
Anna Lindvall

Dennis Helmrich, vocal coach
Gregory DeTurck, rehearsal pianist

CONCERTO FOR PIANO AND WINDS

Flutes
Heather Zinninger
Katrina Walter
Jeremiah Duarte Bills

Oboes
Zachary Boeding
Jeffrey Stephenson
Henry Ward

Clarinets
Andrew Lowy
Benjamin Seltzer

Bassoons
Anne Marie Power
Aaron Apaza

Horns
Kolio Plachkov
Timothy Riley
Leelanee Sterrett
James Ferree

Trumpets
Kevin Businsky
Thomas Siders
Michael Dobrinski
Eli Maurer

Trombones
Anna Lindvall
Louis Olenick
Wei Wang

Tubas
John Elliott

Timpani
Kyle Brightwell

Double Basses
Gerald Torres
Tony Flynt
Allison Cook
Kevin Brown
Tyler Shepherd
Nicholas Schwartz

SUITE FROM "THE FIREBIRD"

First Violins
Te-Chiang Liu
Robert Landes
Laura Colgate
Tao Zhang
Vieen Leung
Kathryn Kilian
Sophie Alscher
Akiko Hosoi
Ruth Bacon
Du Rui
Alexandra Early
Emma Sutton
Simeon Simeonov
David Repking
Jina Lee

Second Violins
Dawn Posey
Tema Watstein
Laura Scalzo
Rochelle Nguyen
Xin Jin
Karin Andreasen
Fangyue He
Francisco Ladrón de Guevara
Julia D. Hunter
Kaoru Suzuki
Amy Galluzzo
Tina Na Huang
Joseph Maile

Violas
Adam Neeley
Chi-Jui Lee
Amelia Clingman
Rebecca Gitter*
Marissa Winship
Sharon Bielik
Evan Buttemer
Krystalia Gaitanou
Derek Mosloff
Ellen Gartner-Phillips
Alyssa Hardie
Sarah Bass
Edwin Kaplan
Chen-Erh Ho

Cellos
Charles Tyler
Jacob Fowler
Michelle Kwon
Mickey Katz*
Yonah Etzion
Xiao-Dan Zheng
Hope Shepherd
Matthew Beckmann
Jessica Wang
Jeffrey Hood
Alexandra Thompson
Rosanna Butterfield
Cherry Kim
Michael Dahlberg
Jongbin Kim

Double Basses
Gerald Torres
Tony Flynt
Allison Cook
Kevin Brown
Tyler Shepherd
Nicholas Schwartz
Shawn Conley

Flutes
Katrina Walter
Heather Zinninger

Oboes
Jeffrey Stephenson
Mary Lynch

Clarinets
Emil Hudyyev
Ryan Yuré

Bassoons
Meryl Summers
Andrew Cuneo

Horns
Russell Bonifede
Lauren Moore
Leelanee Sterrett
Kolio Plachkov
James Ferree

Trumpets
Michael Dobrinski
Thomas Siders

Trombones
Zenas Kim
Louis Olenick

Bass Trombone
Wei Wang

Tubas
John Elliott

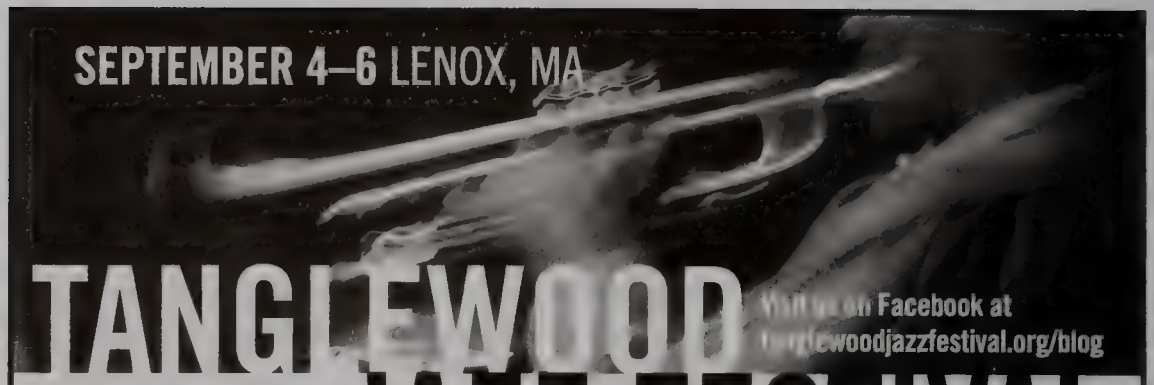
Timpani
Joseph Becker

Percussion
Derek Stults
Kyle Brightwell
Matthew McKay

Harp
Heidi Van Hoesen Gorton

Piano/Celesta
David Hughes

**BSO member*



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Radio Deluxe with John Pizzarelli and Jessica Molskey
with special guests Bucky Pizzarelli, Aaron Weinstein,
Harry Allen *Live taping for national radio broadcast.*

SEPT 5 SATURDAY 8PM
"Reverse Thread"
with the Regina Carter Quartet

"Dreaming the Duke"
with Nnenna Freelon, Harolyn Blackwell and Mike Garson

SEPT 6 SUNDAY 2PM
"A Piano Duet"
with Kenny Barron and Mulgrew Miller

Vanguard Jazz Orchestra

SEPT 6 SUNDAY 8PM
"A Triumph of Trumpets" with the
Jon Faddis Quartet and special guests
Wallace Roney and Sean Jones

Dave Holland Octet with Chris Potter,
Robin Eubanks, Antonio Hart, Alex Sipiagian,
Gary Smulyan, Nate Smith, and Steve Nelson


Paquito d'Rivera


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Lia and William Poorvu Fellowship

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Jessica Wang, Bedminster, NJ
Robert and Luise Kleinberg Fellowship

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The Edward I. and Carole J. Rudman Fellowship

Double Bass

Kevin Brown, Northfield, MN
Tanglewood Ushers & Programmers Fellowship, in memory of Kenneth Broad

Shawn Conley, Honolulu, HI
Frelinghuysen Foundation Fellowship

Allison Cook, Troy, MI
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Flute

Leah Arsenault, Wells, ME
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Daphne Brooks Prout Fellowship

Katrina Walter, Chicago, IL
Theodore and Cora Ginsberg Fellowship/ Mr. and Mrs. Jay Marks Fellowship

Heather Zinninger, Louisville, KY
Leslie and Stephen Jerome Fellowship

Oboe

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"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 31, include Boston Pops Conductor Keith Lockhart and composer Augusta Read Thomas, who is director of the 2009 Festival of Contemporary Music at Tanglewood. The series continues through Friday, August 21, the final weekend of the BSO's Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

Koussevitzky Shed video projections provided by Myriad Productions, Saratoga Springs, NY

2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 7, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

CYNTHIA MEYERS, flute and piccolo
ROBERT SHEENA, oboe and English horn
THOMAS MARTIN, clarinet
SUZANNE NELSEN, bassoon
JONATHAN MENKIS, horn
TIMOTHY GENIS, percussion (Piazzolla; Toussaint; D'Rivera "Afro")

PIAZZOLLA	"Libertango" (arr. Jeff Scott for wind quintet)
MILHAUD	"Sorocaba" and "Ipanema" from "Saudades do Brasil," Opus 67 (arr. David Bussick)
PIAZZOLLA	"Oblivion" (arr. Jeff Scott)
TOUSSAINT	"Mambo"
D'RIVERA	"Aires Tropicales"

1. Alborada
2. Son
3. Wapango (arr. Jeff Scott/Tom Martin)
3. Habanera
4. Vals Venezolano
5. Afro
6. Contradanza

Bank of America is proud to sponsor the 2009 Tanglewood season.

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In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

Born in Mar del Plata, Argentina, **Astor Piazzolla** (1921-1992) moved with his family to New York City in 1925, where (with one brief return to Argentina in 1930) they lived until 1936. He took up the bandoneon, the central instrument in the Argentine tango, and also studied classical piano. Upon his return to Argentina he began to perform with tango orchestras, but also studied composition with the great Alberto Ginastera. He formed his first orchestra in 1946 but disbanded it as his music became more experimental. Piazzolla's music of the time shows the influence of Bartók and Stravinsky, but with some Argentine elements like the inclusion of two bandoneons in the orchestral work *Buenos Aires.* That piece earned him a stipend to study in France with Nadia Boulanger, with whose encouragement he once again embraced the medium of the tango as the central idea of his music.

In the late 1950s and the 1960s, Piazzolla returned to the idea of presenting his music in his own groups, forming jazz combo-like collaborations and beginning to seed his own music with the materials of jazz. He also performed as soloist with string orchestras in his hybrid tangos, the style of which has come to be known as "tango nuevo." His career became increasingly international: in addition to Argentina he made his base briefly in New York, returned to Europe, and traveled extensively. Although his constant exploration initially alienated tango traditionalists, his worldwide audience continued to grow. Late in his life, admired by musicians of many different styles, he began writing again for classical combinations and for such musicians as Mstislav Rostropovich and the Kronos Quartet.

Oblivion and *Libertango* are among Piazzolla's most familiar tangos, heard in all sorts of contexts including performances by the composer with his band, in movie soundtracks, and in numerous arrangements. The versions here are extremely idiomatic arrangements for wind quintet by composer/hornist Jeff Scott of Imani Winds, a quintet renowned for its explorations of new world-music repertoire. Numerous colorful instrumental touches in both pieces add to the overall sense of spontaneity. ***Oblivion***, primarily slow and melancholy, begins with nearly two minutes of atmospheric, introductory music before the horn announces the recognizable main tune, which is then passed among the instruments in rich harmonization. ***Libertango***, its prestissimo complement, was purportedly inspired by a line from a poem: "My tango is free, a poet and homeless, as old as the world, as simple as a prayer." Here the wind quintet is joined by improvised percussion. In the introduction, arpeggios among the winds create interesting interlocking textures. The rapid accompanying material to the flute's sustained melody has everything to do with the mood of the piece.

The legendarily vast compositional output of French composer **Darius Milhaud** (1892-1972) runs to more than 400 opus numbers, and includes sixteen operas; twelve symphonies; multiple concertos for violin, piano, viola, and cello as well as concertos for harp, oboe, harpsichord, and various combinations; eighteen string quartets, and dozens of sundry orchestral pieces, songs, choral works, film music, and chamber works—in short, pieces in every conceivable genre over the course of a sixty-year

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

career. As a Jew, he was threatened by the encroachment into France of the Third Reich. After 1940 the U.S. was his adoptive home for the rest of his life, although he split his time between France and the U.S. after the war. For many years he taught at Mills College in Oakland, California, as well as at the Paris Conservatoire and at the Aspen Festival. His American pupils are numerous and include such luminaries as Burt Bacharach and our own James Levine.

During World War I, unable to enlist for reasons of health, Milhaud traveled to Brazil as a civil servant and lived there until the end of 1918. Upon returning to Paris he moved in the same circle as Koechlin and was part of the loose "Les Six" group. His first still-famous work, the absurdist ballet *Le Boeuf sur le toit* ("The Bull on the Roof," 1919—already Opus 58), is an orchestral synthesis of a wide range of Brazilian musical styles. The most important and influential work of his entire output, the ballet *La Création du monde* ("The Creation of the World," 1923), was one of the earliest "classical" works to incorporate American jazz. He was also active as a pianist and conductor.

Milhaud's set of twelve piano pieces *Saudades do Brasil*, like *Le Boeuf sur le toit*, was a direct attempt to compose Brazilian music in his own voice. "Saudade" is a Portuguese word meaning, roughly, "yearning for what is lost," which can imply a kind of homesickness or pining for an absent loved one, with the further inflection of permanent separation. Although the term originated in Portugal, it has become more strongly associated with the vastness and isolation specific to Brazil. In these character pieces, Milhaud, a year and more removed from his Brazilian sojourn, suggests he has no expectation of being able to recapture that experience. Nonetheless most of the pieces are dance-oriented (the set is subtitled "Suite de danses") and betray little overt nostalgia. The two heard here, "Sorocaba" (named for a Southern Brazilian city) and "Ipanema" (after a neighborhood of Rio de Janeiro) were arranged for wind quintet by the oboist and composer David Bussick. "Sorocaba" is the more lyrical of the two; both feature strong syncopated rhythms and very "modern" harmonic touches, including polytonality (two or more simultaneously suggested keys) in "Ipanema."

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
July 10	James Morris
July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

Eugenio Toussaint (b.1954) is one of the most important figures in Mexican jazz as a pianist and composer, and is also significant as a composer of concert music. Born in Mexico City, he first made his name as a pianist with the bands Odradek and Blue Note, later forming his own group, Sacbé, which has gone through several manifestations since its beginnings in the mid-1970s. While maintaining his career as a performing pianist, he also studied the techniques of harmony and orchestration. Toussaint worked in the United States in the 1970s and early '80s, first in Minneapolis and then in Los Angeles, where his recordings with Sacbé began to garner attention and acclaim.

In 1986 Toussaint returned to live in Mexico and began concentrating on composition, quickly writing a number of important works for orchestra including *Popol-Vuh*, the Cello Concerto, and *Hijo de la Ciudad* for piano and jazz orchestra. He has since continued to compose for ensembles of various sizes, favoring the concerto genre. His works for chamber groups include his String Quartet No. 2, commissioned for the Cuarteto Latinamericano. Meanwhile, he has continued to perform and record with Sacbé and in other contexts, and has been active as an arranger and producer.

Toussaint wrote *Mambo* in 2001, and it was subsequently recorded by the Mexico City Woodwind Quintet. The piece is based on the dance form that originated in Cuba and became a craze in the U.S. in the 1950s. (The cha-cha-cha is a variant.) Toussaint's *Mambo* is almost a miniature suite, featuring sections of different tempos and moods. The instruments (with piccolo here in place of flute) are deployed in interlocking patterns, forming a continually shifting timbral palette. Percussion is added to provide an exotic element to the pulse.

The Cuban-born American composer, saxophonist, and clarinetist **Paquito D'Rivera** (b.1948) assimilated the bebop styles of Charlie Parker and Dizzy Gillespie as a young performer in Cuba. He founded the fusion band Irakere in the 1970s. In 1980 D'Rivera defected while on a trip to Europe, and moved to New York City. Besides leading his own groups, he played with such jazz greats as Dizzy Gillespie, McCoy Tyner, Arturo Sandoval, and Michel Camilo.

Along with jazz, D'Rivera has also composed many works for conventional classical ensembles from chamber groups to orchestras. His style allows a free coexistence of elements of jazz, traditional classical, and Cuban elements. He has written works on commission for such groups as the New Jersey Chamber Music Society, Jazz at Lincoln Center, the string quartet Cuarteto Latinoamericano, and the Opus 21 ensemble. His *Gran Danzón (The Bel Air Concerto)* was co-commissioned by the Rotterdam Philharmonic and the National Symphony Orchestra in Washington, D.C., for flutist Marina

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Piccinini. This was premiered by Piccinini with the National Symphony under Leonard Slatkin's direction in 2002.

D'Rivera's suite for woodwind quintet, *Aires Tropicales*, was commissioned by the Aspen Wind Quintet, who premiered it in 1994 at the Frick Collection in New York City. It has since become something of a repertoire staple for wind quintets. In this performance, the present players have decided to add (as the third movement) another short piece, D'Rivera's *Wapango*, originally a standalone work; also, the *Aires Tropicales* movement "Dizzyness" is omitted here. All of the movements are fully developed pieces, not simply character sketches, although the character of each is strongly indicated; most of them are based on dance music. The brief opening movement is called "Alborada," traditionally a type of song played to greet the dawn. "Son" employs a steady ostinato under a short melody, taking its name from a popular Cuban dance. "Wapango" features a recurring six-beat arpeggio ostinato. The fourth movement is a sultry Habanera, its underlying rhythm familiar from that of the famous aria in Bizet's *Carmen.* This is followed by the quick and highly syncopated "Venezuelan Waltz," dedicated to the great Venezuelan guitarist and composer Antonio Lauro. "Afro" opens with a long flute solo before an ostinato starts a new dance; it's the most obviously jazz-flavored movement of the suite. Contradanza, dedicated to the Cuban composer Ernesto Lecuona, is another traditional Cuban dance, featuring a lively countermelody against the syncopated main tunes.

ROBERT KIRZINGER

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra

Artists

Cynthia Meyers joined the Boston Symphony Orchestra as its piccolo player in the autumn of 2006. Before coming to Boston she served as principal piccolo of the Houston Symphony for nine years under the direction of Christoph Eshenbach and Hans Graf. She is the former principal flutist of the Omaha Symphony, a post she held for nine seasons, during which time she was a featured soloist with the orchestra on numerous occasions. A native of Somerset, Pennsylvania, Ms. Meyers began playing the piano at age three. She earned her bachelor of fine arts degree at Carnegie-Mellon University and completed her master of music degree at the Cleveland Institute of Music as a student of Jeffrey Khaner, principal flutist of the Philadelphia Orchestra. She took an interest in playing the piccolo while in Cleveland and continued study solely on that instrument with William Hebert of the Cleveland Orchestra. Besides playing with the BSO and teaching privately, Ms. Meyers has performed at the Grand Teton Music Festival with colleagues from other major orchestras around the country, and has also performed with the Minnesota Orchestra and the Chicago Symphony.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Before joining the BSO he was English horn player and assistant principal oboe of the Hong Kong Philharmonic (1987-91) and of the San Antonio Symphony (1991-94). With the BSO he has been featured as English horn soloist in André Previn's *Reflections* and Sibelius's *The Swan of Tuonela.* As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood

Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Suzanne Nelsen began her studies in Edmonton, Canada, and instantly fell in love with the bassoon. She earned a bachelor's degree in music from McGill University and pursued further study at The Hague Conservatory in Holland, earning a UM degree. Early training included summers at the Banff Festival, National Youth Orchestra of Canada, and The Boris Brott Festival. In 1995, during post-graduate study at McGill, she won a position with the Montreal Symphony. During that same year she joined the faculty of McGill University, as both chamber music coach and bassoon professor. She has performed throughout the world as soloist and chamber musician and has recorded numerous CDs with the Montreal Symphony. Ms. Nelsen joined the Boston Symphony and Boston Pops orchestras in the fall of 2000.

Originally from West Orange, New Jersey, and now living in Lincoln, horn player **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as associate principal horn. He became assistant principal horn of the New Orleans Symphony the following season and was appointed to the Boston Symphony Orchestra horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. A faculty member at the New England Conservatory of Music, Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

Timothy Genis joined the Boston Symphony Orchestra in May 1993 as assistant timpanist of the BSO and timpanist of the Boston Pops Orchestra; he was named timpanist of the BSO in 2004. Mr. Genis attended the Juilliard School and the Eastman School of Music. From July 1991 until his BSO appointment, he was associate timpanist and assistant principal percussionist of the Honolulu Symphony. Before that he was principal timpanist with the Philharmonia Virtuosi and the Radio City Music Hall Orchestra in New York, and assistant principal percussionist of the Hong Kong Philharmonic for two years. A Tanglewood Music Center Fellow in 1990, Mr. Genis also attended the Boston University Tanglewood Institute. Currently head of the percussion department at Boston University, he also runs the BUTI percussion program at Tanglewood and is an active clinician for the Zildjian Cymbal Company, Remo Drum Company, Yamaha Drums, and Vic Firth, Inc. In the fall of 2003 he developed a line of timpani sticks currently being marketed by Vic Firth, Inc.

2009 Tanglewood

BOSTON POPS

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday, August 7, 8:30pm
For the benefit of the Boston Symphony Orchestra Pension Fund

KEITH LOCKHART CONDUCTING

WILLIAMS	"Summon the Heroes" THOMAS ROLFS, solo trumpet

A 100TH ANNIVERSARY TRIBUTE TO BENNY GOODMAN
THOMAS MARTIN, clarinet
J. William Hudgins, vibes • Bob Winter, piano • James Gwin, drums

BALDRIDGE/BONINE/ STONE-SEBESKY	"Let's Dance"
GOODMAN-MAY	"Don't Be That Way"
JOLSON/DESYLVA/ROSE	"Avalon"
COPLAND	Excerpt from Clarinet Concerto
POWELL-SEBESKY	"Clarinade"
PRIMA/GOODMAN-HYMAN	"Sing, Sing, Sing"

{ I n t e r m i s s i o n }

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid $3.4 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts and from Open Rehearsals at Symphony Hall and at Tanglewood. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the Players and the Corporation are members of the Pension Institution's Board of Directors.

Presenting
CHRIS BOTTI

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William Childs, piano • Mark Whitfield, guitar • Tim Lefebvre, bass • Billy Kilson, drums

Selections to be announced from the stage

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Artists

Keith Lockhart



Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. Now in his fifteenth season, he has conducted more than 1,000 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with prominent jazz and indie artists. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music,* and the PopSearch and High School Sing-Off vocal competitions open to the general public. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. Keith Lockhart is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he is so passionately committed. Mr. Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony,* and, most recently, *The Red Sox Album.* They have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions,* the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!,* the Latin Grammy-nominated *The Latin Album,* and *My Favorite Things: A Richard Rodgers Celebration.* Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which

was taped for national broadcast on PBS in March 2009 and subsequently released on DVD and CD. The annual Boston Pops Fireworks Spectacular is broadcast nationally on CBS Television. Mr. Lockhart has also led the Boston Pops in many Holiday Pops telecasts, as well as thirty-eight new programs for *Evening at Pops* (1970-2004). Under his direction, the Boston Pops has presented thirty-three national tours, performed at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has also led the Boston Pops in performances at several major sports events, including game two of the 2008 NBA playoffs, the 2004 NFL Season Kickoff television special, and the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart also holds the titles of artistic advisor and principal conductor of the Brevard Music Center in North Carolina. As music director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Olympic Games; he concluded his tenure there after the 2008-09 season. Visit keithlockhart.com for further information.

Chris Botti



Trumpeter/composer Chris Botti is one of the most popular touring and recording artists in the world. His aesthetic marries the atmospheric quality of jazz with the textures and melodies of some of today's pop/rock innovators. Since the release of his first solo album in 1995, he has created a series of recordings that have made him a virtual genre-of-one in the realm of adult contemporary jazz/pop. Through his singular combination of lush tonal musings and thoughtful improvisations, Mr. Botti has earned both critical acclaim and mainstream appreciation for a succession of best-selling albums including *When I Fall In Love* (2004), *To Love Again: The Duets* (2005), *Chris Botti Live with Orchestra & Special Guests* (2006), and *Italia* (2007). A native of Oregon, Mr. Botti spent two years of his childhood growing up in Italy. His earliest musical influence was his mother, a classically trained pianist and part-time piano teacher. He began playing trumpet at age nine and, after hearing a recording of Miles Davis playing "My Funny Valentine," he realized the instrument was his key to "doing something mean-



Thursdays, July 9–August 20

Talks & Walks is a series of informal conversations presented by guest artists and members of the BSO family, moderated by Benjamin Schwartz, BSO assistant artistic administrator. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussions. Beverages and dessert will be available for purchase.

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Talk begins at 1pm. Guided walk begins at 1:45pm, led by Boston Symphony Association of Volunteers Tour Guides

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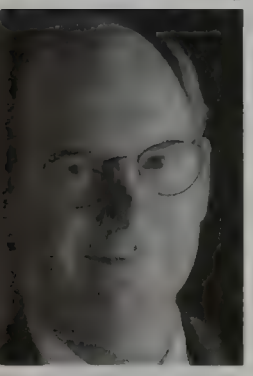
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full series: $80; individual tickets: $15

ingful with my life." He pursued his music studies with a succession of outstanding teachers including Woody Shaw. In the studio and on stage, Chris Botti has worked with such leading singer/songwriters as Paul Simon, Joni Mitchell, and Sting as well as renowned film composer John Barry, among others. As a sideman, he has appeared on dozens of albums, compilations, and soundtracks. His association with Sting—who appeared on Botti's *To Love Again* and *When I Fall In Love*—dates back to 1999, when the trumpeter joined the pop legend's band as featured soloist on the "Brand New Day" tour, which lasted two years. In addition to receiving RIAA platinum-certification for *Chris Botti Live with Orchestra & Special Guests*, RIAA gold-certification for *When I Fall in Love* and *To Love Again* (produced by Bobby Colomby), his rendition, with vocals by Sting, of "What Are You Doing the Rest of Your Life?" earned a Grammy Award for Best Instrumental Arrangement Accompanying Vocals. His second PBS special, *Chris Botti In Boston*, was filmed with Keith Lockhart and the Boston Pops in September 2008 and released in CD, DVD, and Blu-Ray formats in March 2009, featuring guest artists Sting, Lucia Micarelli, John Mayer, Josh Groban, Katharine McPhee, Yo-Yo Ma, Steven Tyler, and Sy Smith.

Thomas Martin

Thirty-seven years ago an eleven-year-old boy heard Benny Goodman play the clarinet and he knew instantly it was the musical instrument for him. Later that year the same boy watched "Evening at Pops" on television and decided he would be the principal clarinetist of the Boston Pops...



Thomas Martin is associate principal clarinetist of the Boston Symphony Orchestra and principal clarinetist of the Boston Pops Orchestra. Mr. Martin began his professional music career as a clarinetist, saxophonist, and flutist when he was thirteen years old, performing with several big bands and combos in his native Wisconsin. He later attended the Eastman School of Music in Rochester, New York, where his clarinet studies were with Stanley Hasty and former Boston Symphony clarinetist Peter Hadcock. Through his association with the Boston Symphony and Boston Pops, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Outside of these two orchestras, he maintains an active schedule as a soloist, chamber musician, and teacher. His performance of the east coast premiere of Elliott Carter's Clarinet Concerto at Tanglewood in 1998 was highly praised, and he played the concerto again last summer as part of Mr. Carter's 100th-birthday celebration at Tanglewood. Currently Sir André Previn is composing a clarinet sonata for Mr. Martin; its premiere is expected at the 2010 Prague Spring Music Festival. This summer Mr. Martin and soprano Lucy Shelton will premiere a recently completed work for clarinet and voice by Elliott Carter.

Stu Rosner



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At this time, more than ever before, support is needed to help Tanglewood meet its vital, immediate needs while also continuing to evolve so that music's eternal qualities not only endure for generations but are extended to the ever broadening audiences of today's changing world. Ticket sales and other earned income account for less than 58% of Tanglewood's operating costs.

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Si-Jing Huang*
Nicole Monahan*
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Xin Ding*
Glen Cherry*

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Nancy Bracken*
Aza Raykhtsaum*
Bonnie Bewick*
James Cooke*
Victor Romanul*
Catherine French*
Julianne Lee*
Jason Horowitz*

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Cathy Basrak
Edward Gazouleas
Robert Barnes
Ronald Wilkison
Michael Zaretsky
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Mark Ludwig*
Rachel Fagerburg*
Kazuko Matsusaka*
Rebecca Gitter*

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Jonathan Miller*‡
Owen Young*
Andrew Pearce*
Mickey Katz*
Alexandre Lecarme*
Adam Esbensen*
Blaise Dejardin*

Basses
Lawrence Wolfe‡
Benjamin Levy
Dennis Roy
James Orleans*
Todd Seeber*
John Stovall*
Joseph Holt§

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
Jennifer Nitchman

Piccolo
Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Michael Wayne
Ian Greitzer§

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl
Jason Snider
Kevin Owen§

Trumpets
Thomas Rolfs
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Benjamin Wright
Bruce Hall§
Richard Kelley§

Trombones
Toby Oft
John Faieta§
Hans Bohn§

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Frank Epstein
J. William Hudgins
W. Lee Vinson
Daniel Bauch§

Harp
Ann Hobson Pilot

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James Gwin–drums
Bob Winter–piano

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Assistant Personnel Managers

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* *Participating in a system of rotated seating*

§ *Substituting*

‡ *On sabbatical leave*

2009 Tanglewood

Boston Symphony Orchestra
128th season, 2008–2009

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Saturday, August 8, 8:30pm

RAFAEL FRÜHBECK DE BURGOS CONDUCTING

Please note that there is no intermission in this concert.

PROKOFIEV — Symphony No. 1 in D, Opus 25, Classical

Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

ORFF — "Carmina burana"

Fortuna imperatrix mundi
(Fortune, empress of the world)
I. Primo vere (In springtime)
Uf dem Anger (On the green)
II. In taberna (In the tavern)
III. Cour d'amours (The court of love)
Blanziflor et Helena (Blanziflor and Helena)
Fortuna imperatrix mundi

LAURA CLAYCOMB, soprano
LAWRENCE BROWNLEE, tenor
MARKUS WERBA, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS, ALYSOUN KEGEL, artistic director

Supertitles for Orff's "Carmina burana" by Christopher Bergen
SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA
David Latham, supertitles caller

This evening's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Sergei Prokofiev (1891-1953)

Symphony No. 1 in D, Opus 25 ("Classical Symphony")

First performance: April 21, 1918, Petrograd, Prokofiev cond. *First BSO performance*: January 1927, Serge Koussevitzky cond. *First Tanglewood performance*: August 17, 1940, Koussevitzky cond. *Most recent Tanglewood performance*: July 27, 2007, Kurt Masur cond.

This symphony is officially Prokofiev's Symphony No. 1 in D major, but the nickname "*Classical*" has taken hold so thoroughly that it is virtually never identified in the more formal way. Actually, it is not the first symphony Prokofiev ever composed; even before entering the St. Petersburg Conservatory he had had formal training from Reinhold Glière, a recent graduate in composition, on the advice of Taneyev, to whom the young Prokofiev had taken his earliest compositions when he was eleven years old. Glière had spent the summer of 1902 at the Prokofiev family home in Sontzovka and had led the boy (at his own insistence) through the stages of composing a symphony in G major. He entered the Conservatory two years later, his parents having been persuaded by the director Glazunov that his talent demanded that he be given the opportunity. He made his best marks at the Conservatory as a pianist, but his interest in composing grew ever stronger. During the summer of 1908, Prokofiev and his fellow student Nikolai Miaskovsky undertook the challenge of writing a symphony apiece during their summer vacations; they wrote regularly to each other, sending the themes they were using and criticizing each other's work. At the end of the summer, they approached Glazunov in the hope that he would arrange orchestral readings of the two works. Prokofiev's symphony was in E minor and began with what Glazunov considered a "harsh" dissonance—a C major triad over an F-sharp in the bass; the director of the Conservatory was unable to get the boy, now a budding young composer of seventeen, to change the opening. "The C major with the F-sharp in the bass struck me as pleasantly dramatic and not at all 'harsh.'"



Prokofiev realized that Glazunov was beginning to be irritated with him for the "unseemly" music he was writing, but somehow a reading of the symphony was arranged. It was rather a makeshift affair; the conductor didn't want to look at the score in advance, so he was sightreading the whole thing. The young composer noted that the performance was entirely devoid of any kind of subtlety or even accuracy in the dynamics. But he had at least been able to *hear* his symphony:

> On my way home I asked myself: What was the result, for me, of hearing my symphony played?... I realized that the symphony was not really badly orchestrated and I also realized that if it had been rehearsed with close attention and

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understanding, those places could have been made to sound perfectly all right. But how much more naive it was than Scriabin's *Poem of Ecstasy*! In a word, I returned home dissatisfied and not at all beaming with joy. I would have to write a new symphony.

It took Prokofiev eight years to get around to writing another symphony—the first one whose paternity he would acknowledge publicly. Ironically, having compared his 1908 work with his modern idol Scriabin, Prokofiev chose to write the new symphony after a distinctly older model: Haydn. The germ of the idea for the new symphony had been planted at about the time Prokofiev composed the now forgotten E minor work, while he was studying conducting with Nikolai Tcherepnin:

> I liked very much going to Tcherepnin's conducting class. Here it gradually became clear that the practice of constantly studying scores and then working with the orchestra in preparing them for performance was not only useful in terms of conducting but a help to me in learning more about orchestration.
>
> As Tcherepnin and I were sitting side by side with the score in front of us at one of those endless lessons, rehearsing the student orchestra, he would say, "Just listen to how marvelous the bassoon sounds right here!" And I gradually developed a taste for the scores of Haydn and Mozart: a taste for the bassoon playing

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staccato and the flute playing two octaves higher than the bassoon, etc. It was because of this that I conceived or thought up the *Classical* Symphony, although that was five or six years later. Right here I should note that, although I didn't learn all that I should have about orchestration in Rimsky-Korsakov's class, I made up for it in Tcherepnin's class.

The actual impetus to write the *Classical* Symphony came from Prokofiev's desire to compose an entire symphony without the use of a piano, which had been his constant aid in composition from his childhood improvisations to that time. It occurred to him that it might be easier to employ Haydn's style in that undertaking. And another thought intrigued him: if Haydn were alive at the time of his new composition (1916), how would he blend his own musical style with the newer elements of later music? Prokofiev decided to answer the question for him.

He began the symphony in the summer of 1916 with the Gavotte (the third movement) and wrote material for the other movements too. The following summer, near Petrograd, he discarded the original finale entirely and rewrote it, while polishing the rest of the work. "And when it began to hang together, I renamed it the *Classical Symphony*. First because that was simpler. Second, out of mischief... and in the secret hope that in the end I would be the winner if the symphony really did prove to be a classic." And so it has proved: no symphonic work of Prokofiev's is performed more frequently or received with greater delight. Its directness and wit, its brevity, and its fusion of Haydnesque clarity with Prokofiev's youthful grotesqueries have won champions for the *Classical* Symphony both in Russia and in the West, when so much of Prokofiev's music is still evaluated according to the political stance of the critic.

The opening *coup d'archet* and arpeggiation of the D major triad take us back immediately to the world of the Viennese classics, as also the size of the orchestra and the way the various instruments are handled. But Prokofiev's sudden shift to C major only eleven measures into the piece tells us that the classical air is not simple imitation or pastiche, but a reworking of traditional musical gestures with witty modern twists. Still, the opening Allegro is in a straightforward sonata form, with a wonderful developmental climax in which the violins play the secondary theme metrically shifted by one beat. The Larghetto unfolds a simple rondo form, equally clear in its returns to the descending lyrical theme in the violins. The Gavotte is absolutely quintessential Prokofiev in its blend of innocent dance with delightful, unexpected twists of harmony. Prokofiev returned to this dance many years later and expanded it for use in his ballet score for *Romeo and Juliet*. The brilliant rushing finale, Molto

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vivace, maintains its high spirits without let-up from beginning to end, partly because Prokofiev tried, in writing this movement, to use nothing but major chords. This plan demands some lightning changes of key that would have surprised old Haydn, but they would no doubt have delighted him, too.

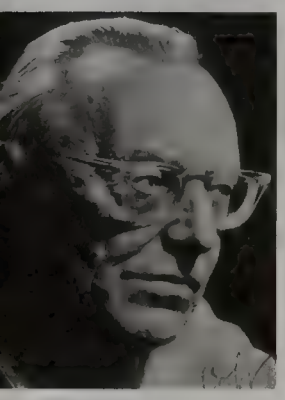
STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Carl Orff (1895-1982)

"Carmina burana—Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis"

First performance: June 8, 1937 (staged), Frankfurt Opera, Bertil Wetzelsberger cond. *First BSO performances*: November 1969, Seiji Ozawa cond.; soloists Evelyn Mandac, Stanley Kolk, Sherrill Milnes; New England Conservatory Chorus and Children's Chorus, Lorna Cooke deVaron, cond. *First Tanglewood performance*: August 25, 1985, Ozawa cond.; soloists Erie Mills, John Aler, Håkan Hagegård; Tanglewood Festival Chorus, John Oliver, cond.; Boston Boy Choir, Theodore Marier, dir. *Most recent Tanglewood performance*: July 13, 2001, Rafael Frühbeck de Burgos cond., soloists Gwendolyn Bradley, Gordon Gietz, and Thomas Mohr; Tanglewood Festival Chorus, John Oliver, cond.; PALS Children's Chorus, Johanna Hill Simpson, artistic director. Rafael Frühbeck de Burgos also led the BSO's most recent performances of the piece, in November 2008, with soloists Norah Amsellem, William Ferguson, and Christian Gerhaher; the Tanglewood Festival Chorus; and the PALS Children's Chorus, Alysoun Kegel, artistic director.



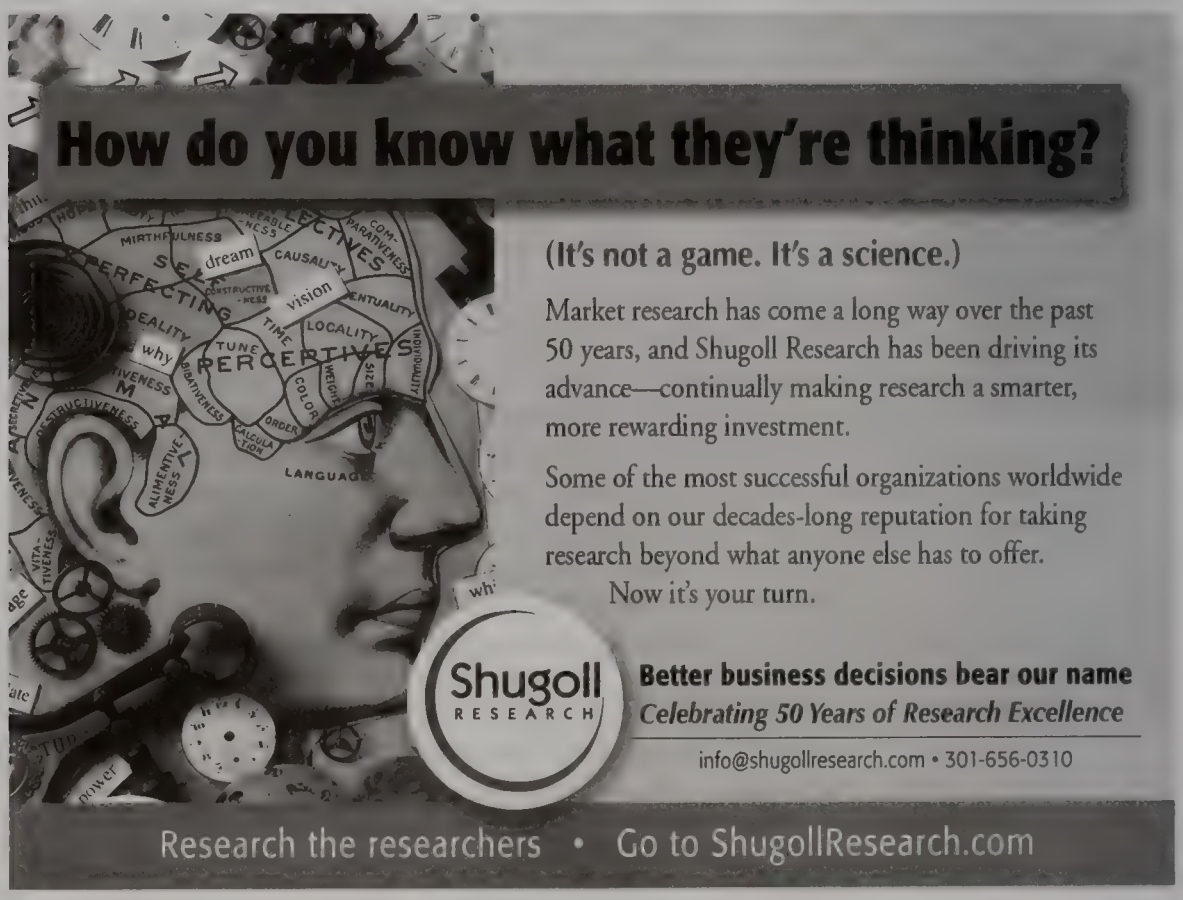
Carl Orff composed *Carmina burana* at just about the midpoint of his life, and it divided that life into two entirely different periods—not simply because its enormous success made him a well-known personage with healthy royalties flowing in, but because it induced him to destroy everything he had composed up to that point and to begin his creative life over again in an entirely new way. This was an unlikely outcome for what might have been a work of purely academic interest, setting to music a bouquet of old poems in Medieval Latin plus a few tidbits in Medieval German.

Orff was always an intensely private man. He was willing to talk about his music, but rarely about his personal or intellectual life, and, with so many early works destroyed, it is difficult to say much about his music before the obvious breakthrough of *Carmina burana*. From childhood he adored the theater and began writing music for puppet plays. And, though he was largely self-taught as a composer, his early idols included Arnold Schoenberg, whose Chamber Symphony he transcribed for piano duet. But at the same time he studied Renaissance polyphony and early Baroque music (which interest led to the preparation of performing editions of several works by Monteverdi). He also looked into African music, and followed with great interest the developments of modern dance. Working with Dorothee Günther he founded a school for the education of children that combined music, gymnastics, and dance. His contributions to music education would have made him renowned even if he had not composed one of the most popular scores of the century.

The impetus for the composition of *Carmina burana* was Orff's discovery of an 1847

volume (still in print, by the way) publishing for the first time a series of fascinating poems, mostly in Latin, but some in medieval German and French, found in a manuscript that had been assembled and richly illuminated in the monastery of Benediktbeuern. When Orff came across the book he was struck by the immediacy, the vividness, and the humanity of these lively poems, and, with the help of the poet Michel Hofmann, he organized twenty-four of them into a libretto. (At the time no one knew that original music to some of these songs still existed; the German musicologist Walter Lipphardt deciphered the original notation about forty years ago, and they have since been recorded by the Boston Camerata and others.) In setting these poems, Orff aimed at the most direct music he could imagine: simple, memorable tunes, richly colorful orchestration, and driving rhythms. There are hints of Stravinsky—particularly of *Les Noces*—but Orff's music is far simpler in detail, more immediately catchy. The result was hypnotic. After the premiere in June 1937, he wrote to his publisher, B. Schott, "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina burana* my collected works begin."

From that time on he worked almost exclusively for the stage, creating two further large chorus-and-orchestra pieces (*Catulli carmina* and *Trionfo di Afrodite*) which with *Carmina burana* make up an evening-length trilogy called *Trionfi*; four charming operas based on German folk tales: *Der Mond, Die Kluge, Die Bernauerin,* and *Astutuli*; settings in a rhythmic, chanted style (with little in the way of tuneful melodies) of plays by Sophocles and Aeschylus; a setting of the Schlegel translation of *A Midsummer Night's Dream,* combining speech and music; and a series of three sacred mystery plays. It is worth recalling (since we often hear it only in concert) that *Carmina burana* is really a stage piece, too. If we translate the complete title as given at the head of this program note, we get "Songs of Beuern—Secular songs to be sung by singers and choruses to the accompaniment of instruments and also of magic pictures." In fully staged productions, the "magic pictures" are offered by dancers.



The 1847 edition of *Carmina burana* opened with a great paean to the goddess Fortuna (Fortune), who rules all things, making life unpredictable. Orff was greatly struck by this poem, and he chose to make "O Fortuna" the beginning and end of his work, a huge pair of bookends with a driving rhythm and the virtually unchanging tonic chord of D. Between these outer pillars, he created three scenes:

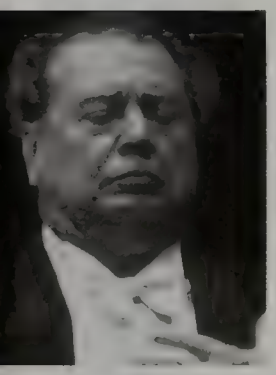
I. In Springtime and On the Green (pastoral and genre poems)
II. In the Tavern
III. The Court of Love, concluding with the ecstatic address to *Blanziflor and Helena*

Carmina burana lay under a cloud outside of Germany for a number of years after its first performance, because of Orff's evident willingness to stay in Germany and work there through the Nazi period, and on account of Hitler's evident fondness for the piece. Orff was by no means the only German artist who remained there throughout the war, though this led to rumored assertions that he was a Nazi or a sympathizer. In an interview with Glenn Loney late in his life, the normally reclusive composer admitted that he knew of these rumors and declared, "This annoys me very much, because, when I wrote [*Carmina burana*] in 1936, I was in the opposition—always!—and it was, in effect, against the trends of that time."

STEVEN LEDBETTER

Guest Artists

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, theory, and composition at the Conservatories in Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude.* Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Berlin Radio Symphony Orchestra, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, the National Symphony Orchestra of Spain, the Düsseldorf Symphony Orchestra, and the Montreal Symphony. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. In 1998 he was named emeritus conductor of the Spanish National Orchestra. During the 2008-09 season Mr. Frühbeck appeared with major orchestras across North America, including the New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he joined the Pittsburgh Symphony Orchestra for a six-city tour across Spain and toured the United States with the Dresden Philharmonic. Rafael Frühbeck de Burgos is a regular guest of most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, the German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons, and he has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando

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since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, Spain's most important musical award, conferred in 1997 by the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Gramophone, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manual de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and Tanglewood, where he also conducts the Tanglewood Music Center Orchestra.

Laura Claycomb



Making her Boston Symphony Orchestra and Tanglewood debuts in this concert, American soprano Laura Claycomb first came to international attention at age twenty-four, stepping in at the last minute with Geneva Opera as Giulietta in *I Capuleti ed i Montecchi*, a role she has also performed at the Paris Bastille, Los Angeles Opera, Pittsburgh Opera, and Munich Radio Orchestra. Another of her signature roles is Gilda in *Rigoletto*, which she has performed at the Canadian Opera Company, Opéra de Lausanne, Opéra Bastille, Pittsburgh Opera, New Israeli Opera, Teatro Municipal de Santiago de Chile, Bilbao, and Houston Grand Opera. Ms. Claycomb was the youngest ever to hold an Adler Fellowship at San Francisco Opera; she returned there in 2002 for her role debut as Zerbinetta in *Ariadne auf Naxos*. Following her European debut in Geneva, she sang Marie in *La Fille du régiment* and Ismene in *Mitridate, re di Ponto* in Turin, Princess Rezia in Haydn's *L'incontro improvviso* in Nice and Bordeaux, and Serpetta in Mozart's *La finta giardiniera* at the Kennedy Center in Washington, D.C. After her La Scala debut as Linda di Chamounix, she sang Marie in Rome and her first Sophie in *Der Rosenkavalier* at Italy's Spoleto Festival. She made her role debut as Adina in *L'elisir d'amore* in Lausanne and as Konstanze in *Die Entführung aus dem Serail* with Vlaamse Opera, a role she reprised at the Berlin Staatsoper. In Baroque repertoire, Ms. Claycomb has sung Cleopatra in Handel's *Giulio Cesare*, Drusilla in Monteverdi's *L'incoronazione di Poppea*, Fedra in Traetta's *Ippolito ed Aricia*, Morgana in *Alcina*, Ginevra in *Ariodante*, and Handel's Semele. With conductor Emmanuelle Haïm, she has performed French and Italian Baroque repertoire and recorded "Händel's Arcadian Duets." Her Salzburg Festival debut was in Ligeti's *Le Grand Macabre* as Amanda, a role she reprised at the Paris Châtelet and on the Grammy-nominated recording. She originated the role of Queen Wealtheow in Elliot Goldenthal's *Grendel* at Los Angeles Opera. Under Richard Hickox she has sung *Hänsel und Gretel*, *The Tender Land*, and *The Rake's Progress*, all at London's Barbican, as well as Mistress Page in Vaughan Williams's *Sir John in Love* in Newcastle with the Northern Sinfonia and on the Chandos recording. Ms. Claycomb was Cunegonde in *Candide* at Opera Pacific, sang the title role in Stravinsky's *Rossignol* with the Cleveland Orchestra, and recently sang her first staged production of *The Rake's Progress* at the Théâtre de la Monnaie in Brussels and Opéra de Lyon. On the concert stage, she sang *Carmina burana* for the Blossom Festival re-opening and *Messiah* with the Cleveland Orchestra at Severance Hall, where she also sang *Rossignol* under Pierre Boulez. With Sir Roger Norrington and the Stuttgart Radio Orchestra, she toured as Teresa in Berlioz's *Benvenuto Cellini* (recorded for Hänssler Classics) and as the soprano soloist in Vaughan Williams's *A Sea Symphony*. With the San Francisco Symphony

and Michael Tilson Thomas she has sung music of Schoenberg, Toch, Mahler, Strauss, and Brahms. Laura Claycomb won the silver medal at the 1994 International Tchaikovsky Competition in Moscow, the Operetta Prize at the 1992 Belvedere Competition in Vienna, and first prize in the 1992 National Opera Association Competition. A native Texan who now resides in Belgium, she studied with Barbara Hill Moore at Southern Methodist University and also with Norma Newton, Gerald Martin Moore, Peggy Bouveret, and Dickson Titus.

Lawrence Brownlee



Tenor Lawrence Brownlee's 2008-09 season includes performances of what has become his calling-card role, Count Almaviva in *Il barbiere di Siviglia,* at Dresden's Sächsische Staatsoper and the Deutsche Staatsoper Berlin (Unter den Linden), and for his debut at the Festspiele Baden-Baden. Other season highlights include the Richard Tucker Music Foundation's Annual Lincoln Center Gala; Lindoro in *L'italiana in Algeri* under Corrado Rovaris, at the Opera Company of Philadelphia; New Orleans Opera's gala tribute to Plácido Domingo; and recitals in the United States with his longtime collaborator, pianist Martin Katz. In Europe, Mr. Brownlee sings Almaviva for return engagements with the Vienna State Opera, Unter den Linden, and Hamburg State Opera, and his first Giannetto in Rossini's *La gazza ladra* at Bologna's Teatro Comunale. At the Metropolitan Opera, where he made his debut in 2007 in *Barbiere,* he is Don Ramiro in *La Cenerentola.* He rejoins the Teatro Verdi in Trieste for Lindoro under Bruno Campanella; performs a recital in the Canary Islands; appears at New York's Caramoor Festival, where he is heard as Nemorino in *L'elisir d'amore* and Idreno in *Semiramide,* both under Will Crutchfield; and makes his Boston Symphony Orchestra debut at Tanglewood in Orff's *Carmina burana* under Rafael Frühbeck de Burgos. Lawrence

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Brownlee made his professional stage debut with Virginia Opera in 2002 as Almaviva, a role he subsequently performed in Vienna, Milan, Madrid, Munich, Tokyo, San Diego, and Boston. Other memorable engagements have included *Cenerentola* in Milan, Dresden, Trieste, Houston, and Philadelphia; *L'italiana* in Milan, Dresden, Boston, and Seattle; *Tancredi* with the Detroit Symphony and on tour with the Orchestre des Champs-Élysées; *Il viaggio a Reims* in Genoa (Cavaliere Belfiore) and in Brussels (Conte di Libenskof); *Le Comte Ory* in Bologna and Reggio Emilia; *La donna del lago* in Washington; *Don Pasquale* in Detroit; *La Fille du régiment* in Cincinnati; Salieri's *Axur, re d'Ormus* in Zurich; the Da Ponte pasticcio *L'ape musicale* in Vienna; Daniel Catán's *Florencia en el Amazonas* in Seattle; and the world premiere of Lorin Maazel's *1984* at Covent Garden (released on a Decca DVD in summer 2008). In the orchestral arena, he has sung music of Bach, Handel, Mozart, and Rossini; *Carmina burana* in Berlin, Los Angeles, Washington, and Toulouse; and highlights from *Porgy and Bess* with the New York Philharmonic (including a "Live From Lincoln Center" telecast) and the Accademia di Santa Cecilia. Recitals have taken him to Tokyo, to the Kennedy Center, and to other venues around the United States under the auspices of the Marilyn Horne Foundation. The current season brings the CD release of *L'italiana in Algeri* taken from live performances at the Rossini in Wildbad Festival and an exploration of the composer's song output. Mr. Brownlee has also recorded *Carmina burana*, a solo disc of Italian songs by Schubert, Verdi, Donizetti, Bellini, and Rossini, and a live *Il barbiere di Siviglia*. Seattle Opera's 2008 Artist of the Year, he won the Opera Company of Philadelphia's 2007 Alter Award for Artistic Excellence, as well as both the Marian Anderson and Richard Tucker awards in 2006, a feat never before achieved by any artist in the same year.

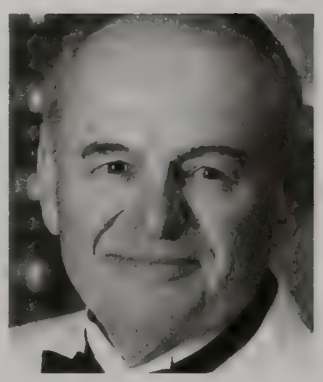
Markus Werba



Born in Kärnten, Austrian baritone Markus Werba began his vocal training at age sixteen. He studied at the Klagenfurt Conservatory and the Vienna Musikuniversität with Ralf Doring and subsequently with Robert Holl and Walter Berry; he continues to work with Gerhard Kahry. Mr. Werba has received numerous first prizes in competitions in Austria, Italy, Slovenia, and Japan. Between 1998 and 2000 he was an ensemble member at the Vienna Volksoper, where he sang a wide range of roles in operas and operettas, including Vincenz in *Der fidele Bauer*, Lieutenant Montschi in *Ein Waltzertraum*, Count Boni Káncsiánu in *Die Csárdásfürstin*, Papageno in *Die Zauberflöte*, Falke in *Die Fledermaus*, Pappacoda in *Eine Nacht in Venedig*, Malatesta in *Don Pasquale*, Dandini in *La Cenerentola*, and Danilo in *Die lustige Witwe*. Despite his young age, Mr. Werba has already established a remarkable career. His engagements outside Vienna have included the title role in *Il barbiere di Siviglia* in Cagliari and Guglielmo in *Così fan tutte* in Palermo and Genoa, and in Lyon with William Christie. In 2006 he sang Nando in *La finta giardiniera* with Ivor Bolton at the Salzburg Festival and in Naples. In 2007 he sang the Count in *Le nozze di Figaro* with William Christie in Lyon and made his debut as Mercurio in *La calisto* at the Bayersiche Staatsoper. He has performed at Baden-Baden with Claudio Abbado and made his La Scala debut under Jeffrey Tate. His recent debut at the Royal Opera House, Covent Garden, was as Harlequin in *Ariadne auf Naxos*. Also in demand on the concert and recital platform, Markus Werba has given recitals in Trieste, London's Wigmore Hall, Vienna's Musikverein, St. Martin in the Fields, and the Mozarteum in Salzburg; he will perform for the BBC in L'Derry. Recent and upcoming engagements include Papageno at the Salzburg Festival under the baton of Riccardo Muti, Mercurio in *La calisto* at Covent Garden, his United States debut as Papageno with the Los Angeles Opera conducted by James Conlon, and his debut in the title role of *Don*

Giovanni in Tokyo. Markus Werba makes his Boston Symphony Orchestra debut in this concert.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Wagner's *Die Meistersinger von Nürnberg,* Act III, with James Levine; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. This past subscription season with the BSO, the chorus performed Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem,* Ravel's complete *Daphnis and Chloé,* and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River,* Steven Spielberg's *Saving Private Ryan,* and John Sayles's *Silver City.* In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy.* The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Emily Anderson • Debra Benschneider • Michele Bergonzi • Joy Emerson Brewer • Alison M. Burns • Catherine C. Cave • Saewon Lee Chun • Kelly Corcoran • Ann Dwelley • Mary A.V. Feldman # • Margaret Felice • Karen Ginsburg • Meredith Hall • Carrie Louise Hammond • Kathy Ho • Mikhaela E. Houston • Cynthia Kassell • Nancy Kurtz • Glenda Landavazo • Barbara Abramoff Levy * • Kathleen Molony • Karen M. Morris • Jaylyn Olivo • Anna Oppenheimer • Kimberly Pearson • Livia M. Racz • Jessica Rucinski • Laura C. Sanscartier • Johanna Schlegel • Pamela Schweppe • Kristyn M. Snyer • Dana R. Sullivan • Victoria Thornsbury • Youliana Tichelova • Lisa Watkins

Mezzo-Sopranos

Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy Bobo • Lauren A. Boice • Laura B. Broad • Abbe Dalton Clark • Elizabeth Clifford • Cypriana Slosky Coelho • Sarah Cohan • Lauren Cree • Betsy L. Draper • Barbara Naidich Ehrmann • Katherine Barrett Foley • Paula Folkman # • Debra Swartz Foote • Dorrie Freedman * • Irene Gilbride # • Rachel K. Hallenbeck • Diane Hoffman-Kim • Betty Jenkins • Gale Livingston # • Katherine Mallin • Antonia R. Nedder • Fumiko Ohara # • Roslyn Pedlar • Ada Park Snider # • Julie Steinhilber # • Michele C. Truhe • Martha F. Vedrine • Christina Lillian Wallace • Lidiya Yankovskaya

Tenors

Matthew Allen • Brad W. Amidon • John C. Barr # • Adam Kerry Boyles • Colin Britt • Stephen Chrzan • Tom Dinger • Kevin F. Doherty Jr. • Paul Dredge • Ron Efromson • Carey D. Erdman • Keith Erskine • Len Giambrone • Leon Grande • J. Stephen Groff # • David Halloran # • Stanley G. Hudson # • James R. Kauffman # • Carl Kraenzel • Michael Lapomardo • Henry Lussier * • Ronald J. Martin • Glen Matheson • Dwight E. Porter # • Peter Pulsifer • Sean Santry • Carl Schlaikjer • Peter L. Smith • Martin S. Thomson • Mox Weber • Theodore Weckbacher

Basses

Tyler Alderson • Thomas Anderson • Solomon Berg • Nathan Black • Daniel E. Brooks # • Stephen J. Buck • Jonas Uy Cartano • Aram Demirjian • Arthur M. Dunlap • Michel Epsztein • Jeff Foley • Jay S. Gregory • David Kyuman Kim • Bruce Kozuma • Daniel Lichtenfeld • Christopher T. Loschen • Martin F. Mahoney II • James Mangan • Lynd Matt • Joshua H. Nannestad • Eryk P. Nielsen • Richard Oedel • Stephen H. Owades * • Peter Rothstein # • Jonathan Saxton • Karl Josef Schoellkopf • Daniel Schwartz • Kenneth D. Silber • Scott Street • Craig A. Tata • Bradley Turner • Peter J. Wender * • Carl T. Wrubel

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Jodi Goble, Rehearsal Pianist
Livia M. Racz, Language Coach

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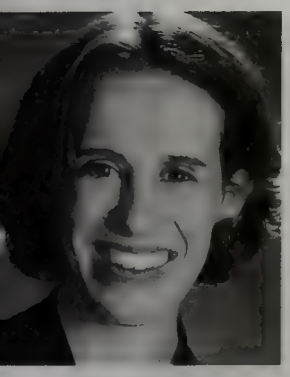
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PALS Children's Chorus, Alysoun Kegel, Artistic Director



PALS Children's Chorus is dedicated to the transformation of children into performing artists. With singing at its core, and training in drama and dance, PALS indelibly changes the lives of the children in its charge, building confidence, discipline, and leadership, and a passion for music that will last a lifetime. The children of PALS have performed in dozens of collaborations with ensembles including the Boston Symphony Orchestra, Boston Pops, Cantata Singers, Back Bay Chorale, Boston Modern Orchestra Project, Boston Early Music Festival, and Boston Philharmonic, in venues including Symphony Hall, Carnegie Hall, and Tanglewood. Founded in 1990 at the W.H. Lincoln School, a public school in Brookline, Massachusetts, PALS has grown from one ensemble of sixteen children to four choruses serving more than 140 children. PALS founder Johanna Hill Simpson served as artistic director through 2006, when she retired; she remains involved as artistic director emerita. In 1999, PALS introduced the VOICES Concert Series at Jordan Hall featuring newly commissioned works for treble choirs. In 2000, PALS introduced the PALS Musical Philanthropy initiative, a series of benefit concerts that support important children's causes throughout the Greater Boston area. PALS is supported, in part, by grants from the Massachusetts Cultural Council and the Brookline Community Foundation.

An accomplished conductor, music teacher, and soprano, Alysoun Kegel was appointed artistic director of PALS in spring 2008. From 2005 to 2007, Ms. Kegel served on the faculty of Phillips Exeter Academy, where she conducted the women's chorus and the glee club. In 2002 she was named musical director of Whim N' Rhythm, Yale University's elite women's ensemble, and conducted performances in Japan, South Korea, Italy, France, and the UK. Ms. Kegel has been influenced by her work as a singer under the direction of Simon Carrington and Robert Lehman. She was a charter member of the Yale Schola Cantorum, a twenty-four-voice ensemble specializing in early and contemporary music. In the Boston area, she has held positions as the staff soprano at Trinity Church, Copley Square, and at Church of the Redeemer, Chestnut Hill. Ms. Kegel graduated from Yale with a B.A. in music and English and is currently pursuing a master's in Dalcroze Studies at the Longy School of Music.

PALS Children's Chorus, Alysoun Kegel, Artistic Director

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Kai-Ching Chang, Rehearsal Accompanist

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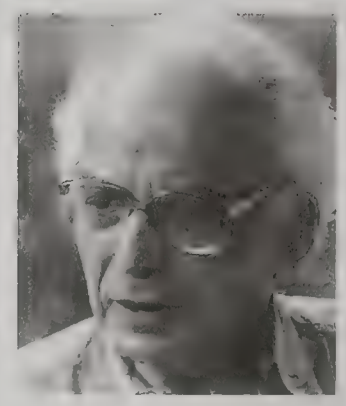
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George Perle (1915-2009)

Sinfonietta II for orchestra

First performance: February 19, 1991, San Francisco, San Francisco Symphony, Herbert Blomstedt cond. *This is the first performance of the Sinfonietta II by the Boston Symphony Orchestra, and its first Tanglewood performance. The piece is about fifteen minutes long.*



The Pulitzer Prize-winning composer George Perle was a Berkshires local, living at least part time in Pittsfield for many years. He was a familiar face here at Tanglewood not only as a visiting faculty member of the Tanglewood Music Center but also as an audience member. Perle died in January of this year after a long illness at age ninety-three. This summer, the TMC and the BSO are honoring Perle's memory through performances of his works on TMC concerts and with today's BSO performance of his Sinfonietta II. The performance is this year's BSO contribution to Tanglewood's Festival of Contemporary Music. BSO Assistant Conductor Julian Kuerti got to know Perle and his wife well in recent years, and chose this piece for his Boston Symphony program this summer.

In addition to being a composer, George Perle was one of this country's most important theorists and writers on music. He was particularly an expert on the works of Alban Berg, and wrote definitive book-length studies of the composer's two operas, *Wozzeck* and *Lulu*. Further, it was Perle who most strongly demanded that Berg's publisher release the largely extant third act of *Lulu* so that it could be completed and performed. This led to Friedrich Cerha's completion, aided by Perle, of the third act, and the now most often performed version of the opera. His Ph.D. thesis, written while he was at New York University studying musicology, became the book *Serial Composition and Atonality*. Others of Perle's simultaneously technical and readable books include *Twelve-Tone Tonality*, *The Listening Composer*, and *The Right Notes*. Along with being a visiting composer at Tanglewood, Perle taught at such institutions as the University of Louisville, the University of California–Davis, and for many years at Queens College, City University of New York.

As a composer, Perle was one of the first American composers interested in the twelve-tone technique of Arnold Schoenberg, which he came across at the time of his studies with Wesley La Violette in Chicago in the 1930s. He later worked with Ernst Krenek, a former Schoenberg pupil. His own approach to the twelve-tone technique was individual and combined ideas from both that technique and traditional tonal music to develop what he termed "twelve-tone tonality," which was the basis of most of his compositions. His body of work is relatively small, and he withdrew or destroyed many of his early pieces. Later in life he composed with greater speed and facility. Among his works are four wind quintets, the last of which was awarded the Pulitzer Prize in 1986; nine string quartets (several of which were withdrawn), works for solo piano, and many pieces for solo strings or winds. There are also a dozen or so pieces for orchestra. The New York Philharmonic commissioned

This afternoon's performance of George Perle's Sinfonietta II is part of this summer's Festival of Contemporary Music, made possible by the generous support of Dr. Raymond and Hannah H. Schneider, and through grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

his *Transcendental Modulations.* He wrote his Sinfonietta II and his Piano Concerto No. 1 for the San Francisco Symphony during his tenure there as composer-in-residence in the early 1990s. His Sinfonietta I was premiered in 1988 by the St. Paul Chamber Orchestra. A number of his works have been performed at Tanglewood, including a couple of premieres: his String Quartet No. 5 was premiered here in 1967, and his short New Fanfares for Brass Ensemble was premiered here in 1987. His *Short Symphony* was premiered by the BSO and Seiji Ozawa at Tanglewood in August 1980.

Both of Perle's Sinfoniettas are deliberately "classical," using an orchestra of late-18th-century proportions. That envelope is pushed a bit in the Sinfonietta II with the addition of piccolos, English horn, E-flat clarinet, contrabassoon, bass trombone, and percussion. The title of the piece (which runs about fifteen minutes) could really be "sinfonia," since its model is deliberately the fast-slow-fast form of the early symphony. The first and last movements are scherzos with Perle's typical rhythmic drive. One can also hear certain things about his use of motifs—the first thing we hear is a rising series of minor thirds (in tonal music we'd call it an arpeggiated diminished-seventh chord), which becomes the most prominent figure; later we hear it flipped over as a falling figure. He also plays with the subdivision of the 4/4 measure into eight (four groups of two eighth-notes) and twelve (four groups of triplet eighths), a straightforward but effective energy-generating device. The second movement is in several parts, but most prominently features the muted bass trombone intoning a lamenting melody and atmospheric passages redolent of musical impressionism—or even of Takemitsu. This movement is, in fact, an orchestration of the fourth movement of Perle's 1986 *Sonata a cinque.* The second scherzo opposes a rhythmically incisive upward-moving strings figure with a sustained, falling gesture in the winds. The mosaic-like use of little figures of a couple of notes apiece in different parts of the orchestra, often separated by rests, lends the movement a real sense of playful wit.

ROBERT KIRZINGER

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra and annotator/compiler/editor for Tanglewood's annual Festival of Contemporary Music program book.

Dmitri Shostakovich (1906-1975)

Cello Concerto No. 1 in E-flat, Opus 107

First performance: October 4, 1959, Leningrad Philharmonic, Yevgeny Mravinsky cond., Mstislav Rostropovich (for whom the piece was written), soloist. *First BSO (also first Tanglewood) performance*: August 13, 1966, Erich Leinsdorf cond., Stephen Kates, soloist. *Most recent Tanglewood performance*: August 28, 1998, Hugh Wolff cond., Mstislav Rostropovich, soloist.

Few composers have been so strongly affected in their careers by political developments as Dmitri Shostakovich. Partly because of his early success with the Symphony No. 1 (composed when he was just nineteen!), Shostakovich was in the public eye for most of his life, a difficult place to be during periods of governmental control of the arts. The fifteen symphonies that make up the single largest part of Shostakovich's output have, with reason, marked him as a symphonic composer, but his work as a whole is extraordinarily wide-ranging, encompassing opera and ballet, a distinguished body of chamber music, songs and choral pieces, film scores, and several of the finest concertos of the twentieth century.



Except for his sassy early piano concerto with strings and trumpet, Shostakovich did not evince much interest in the concerto form until rather late in life, but then he wrote a second piano concerto and two works each for the violin and the cello. All of these works were composed only after the death of Stalin had to some degree loosened the strictures under which composers worked in Russia. (Shostakovich had written his first violin concerto, one of his most original works, in the late 1940s, though he withheld it at that time and only brought it out in a "revised" edition in 1955.)

The first of the two cello concertos—both written for Rostropovich—came a few years later. Like the first violin concerto, which had been composed for David Oistrakh, the cello concerto contains an extended cadenza that is virtually a movement in itself, and it makes enormous expressive and technical demands on the soloist.

The soloist begins at once, introducing the fundamental motivic figure G, E, B, B-flat, of which both the melodic outline and the characteristic rhythm dominate the proceedings, lively and chattering, but not really lighthearted. Rather it drives on with unremitting energy, fed by the virtuosic part for the solo horn. At times the intervals of the principal motif are squeezed together to produce a similar motif on C, B, E-flat, D; this is a variant of Shostakovich's musical signature (D, E-flat, C, B, which, in German terminology, would be read DSCH for "*D. Schostakovich*"). This personal musical reference is found frequently in Shostakovich's later works.

The slow movement makes the most of the cello's ability to sing poignantly; it is pensive and lyrical throughout, though the cello's ruminations eventually build to an intense climax, marked by the solo horn. Chill shivering sounds accompany the movement's dying away from the climax.



The lengthy cadenza linking the final two movements begins in the mood of rumination, but builds (with references to the opening motif of the first movement) in speed and intensity to bring in the orchestra in an explosion of energy. Toward the end of the last movement the opening idea of the whole concerto returns again, capping the piece in ingenious combination with the theme of the finale.

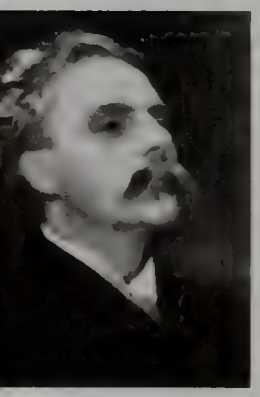
STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Gabriel Fauré (1845-1924)
"Elégie," Opus 24, for cello and orchestra

First public performance: (original version for cello and piano) Paris, December 15, 1883, Jules Loëb, cellist, in a concert of the Société National; (final version for cello and orchestra, c.1901, this being a revision of Fauré's original orchestral version of c.1897) January 23, 1902, Monte Carlo, Léon Jéhin cond., Carlo Sansoni, soloist. *First BSO performances*: December 1924, Serge Koussevitzky cond., BSO principal Jean Bedetti, soloist (in a program dedicated to the composer's memory). Koussevitzky and Bedetti played the work on several later occasions between 1929 and 1945. *Only BSO performances after 1945*: November 1990, Catherine Comet cond., Heinrich Schiff, soloist.

In the last months of Fauré's life, Aaron Copland, then a student in Paris, wrote an article for the American journal, *The Musical Quarterly*, in which he commented, "The world at large has particular need of Gabriel Fauré today; need of his calm, his naturalness, his restraint, his optimism; need, above all, of the musician and his great art." These terms sum up much of the effect of Fauré's music, though they scarcely indicate his importance as the most advanced composer of his generation and one of the greatest teachers of his time. Every voice student learns at least a few of his exquisite songs; every chorus sooner or later essays that most tranquil of 19th-century settings of the *Requiem*. Instrumentalists play some of his exquisite chamber works with great frequency, others far less than they deserve. For all practical purposes, orchestras limit themselves to the suite from the incidental music he composed to Maeterlinck's play *Pelléas et Mélisande* and a few other small lyric pieces, of which the *Elégie* is the most familiar.



On June 24, 1880, the *Elégie* received a private performance in the home of Saint-Saëns, following which Fauré wrote to his publisher, "My cello piece was excellently received, which greatly encourages me to go on and do the whole Sonata." By 1883 he had clearly decided against finishing a cello sonata, since he published what



Stu Rosner

would have been its slow movement—this *Elégie*—as a separate work. Not until 1917 did he actually write a cello sonata, but by then he was a very different composer than he had been in 1880. The sonata's success evidently encouraged him to write a second one in 1921.

The *Elégie*'s single slow movement is laid out in a simple ABA form, beginning and ending with a poignant, drooping theme. The contrasting middle section is filled with sinuous arabesques culminating in a brief cadenza and an abbreviated return of the first theme an octave higher.

STEVEN LEDBETTER

Georges Bizet (1838-1875)
Symphony in C

First performance: February 26, 1935, Basel, Switzerland, Felix Weingartner cond. *First BSO performances*: January 1950, Charles Munch cond. *First Tanglewood performance*: July 27, 1952, Charles Munch cond. *Most recent Tanglewood performance (also the most recent BSO performance)*: August 2, 1999, Charles Dutoit cond.



When Georges Bizet died, some months before his thirty-eighth birthday, he became the object of widely diverse opinions on the part of French writers on music. One group waxed indignant at the way Bizet had been treated in his lifetime; an opposing group did so because his reputation had grown so after his death. His scores were treated cavalierly (the composer's widow never seemed to understand that they were of any importance), and scarcely a single one of his major works was published or performed in anything like the version the composer himself had written. Even the most popular work of all, *Carmen*, was not exempt from these difficulties; if anything, *Carmen* suffered more than most of Bizet's work, which simply fell into benign neglect. When Jean Chantavoine, a scholar who was seriously interested in Bizet's work, attempted in 1933 to interest a French conductor or publisher in the newly-discovered symphony of the young Bizet, his pleas fell on deaf ears; no one would so much as look at the manuscript.

Given the place *Carmen* holds in our affections, all this seems quite incredible. Normally the composer of a work that has become such a long-standing worldwide favorite would be subjected to intense scholarly scrutiny; his every musical trifle would be ferreted out, performed, and published. Yet none of this happened to Bizet. And even though he was admitted to the Conservatoire at the age of ten, winning the first of many prizes only six months later, the most acid of Bizet's critics, Henry Gauthier-Villars, attempted to prove that the young man was not in any sense a prodigy but simply had managed to absorb a certain amount of textbook learning. The facts, however, simply do not bear out that view. After winning the prize in solfeggio early on, Bizet began studying counterpoint and fugue with Pierre Zimmermann, a respected senior figure, and the much younger Charles Gounod. He won second prize in piano the first year he attempted it (at age fourteen), and the following year shared first prize. At the age of sixteen he won second prizes in organ and fugue, and the following year took first prizes in both. In 1853 he began to study composition with Jacques Halévy, who immediately declared him ready—at age fifteen!—to enter the competition for the Prix de Rome (though Bizet decided, perhaps wisely, to wait a few years, fearing that his extreme youth would prejudice the judges). He wrote a number of piano works during that time, an orchestral overture, and some vocal numbers (possibly practice pieces for the cantata required in the

Prix de Rome competition). He may even have had some early theatrical experience: in late September 1855, Halévy recommended him to the director of the Opéra-Comique (for which, twenty years later, he was to write *Carmen*) as a "young composer, pianist, and accompanist."

A great deal of experience, then, for a young man just turned seventeen. But nothing could prepare us for the extraordinary outburst of music that came just four days after his seventeenth birthday, when he began the Symphony in C, a work of such early-rising genius that we can only call up the names of Mozart, Schubert, and Mendelssohn to find a comparison at the same age. It is a work that instantly lays to rest any lingering complaints that Bizet was not precociously gifted. The symphony was in part inspired by Gounod, who had arranged for a job that would allow the young man to earn some money by preparing piano transcriptions of many of Gounod's works; among these was Gounod's First Symphony, which Bizet arranged for piano duet only a few months before writing his own symphony. In fact, so many procedures of the Gounod symphony recur in Bizet that he has clearly chosen to use his quondam teacher's work as a technical means of learning symphonic composition, to such an extent perhaps that he did not even consider the work to be "original," which might explain why he never sought performance or publication. Still,

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as Winton Dean comments, the young Gounod "was a much better model for Bizet than the later Gounod; even so his pupil already surpasses him in vitality and concentration."

The first movement is built of thematic ideas that reflect the classical tradition—arpeggios of common triads—but the verve and energy, not to mention occasional unexpected surprises of phrasing, mark the hand of one who is more than a mere imitator. The slow movement introduces in the woodwinds a little rhythmic figure that we'll hear much more of. This works around to the main key and yields to an oboe solo blossoming with exotic little decorative turns. A soaring secondary melody in the violins builds to a fortissimo climax and dies away in a fugue—an academic gesture at this point, though its conclusion neatly ties together a number of thematic strands. The wonderful Allegro vivace of the third movement is the most finished and mature movement in the symphony, abundantly exuberant in expression. The risk Bizet runs in using the main part of the scherzo theme in the Trio as well is that of exhausting the listener with not enough evident variety of material, but he brings it off with great verve. The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the marchlike rhythmic figures of the transition. The secondary theme begins sounding like the most whistleable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

It is astonishing that after turning out so masterful a symphony, however much it may have derived from the study of another composer's work, Bizet should not have written another. It was not for want of trying. He turned out this first symphony in a month and then spent eleven years, on and off, trying to write another, which became his suite *Roma* (he called it "my symphony" for years, but finally realized that it was just not symphonic). And he began and abandoned two symphonies during his years as the Prix de Rome winner. Finally Bizet realized—and confessed as much to Saint-Saëns in his later years—that he simply required the theater and theatrical situations to fire his inspiration. But in the meantime he had produced the one delightful symphony that—even if only privately—marked his coming of age as a composer.

STEVEN LEDBETTER

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Artists

Julian Kuerti



Now in his second season as an assistant conductor of the Boston Symphony Orchestra, Canadian conductor Julian Kuerti was appointed to that position by James Levine. He made his BSO debut with subscription concerts in March 2008, leading music of Knussen, Dvořák, and Beethoven (the *Emperor* Concerto, with soloists Leon Fleisher and, as a last-minute replacement in the final performance, Mr. Kuerti's father, the famed pianist Anton Kuerti). He has since returned to the BSO podium on two last-minute occasions: in July 2008 for James Levine, leading a program of Haydn, Bach, Mozart, and Schubert, with pianist Peter Serkin, and in November 2008 for Gennady Rozhdestvensky, leading music of Brahms, Tchaikovsky, and Elgar with cellist Lynn Harrell. In 2009-10, Mr. Kuerti returns to the Symphony Hall podium, with music of Ligeti, Shostakovich, and Tchaikovsky, for BSO subscription concerts in April, and also leads subscription concerts with the Montreal, Colorado, Utah, Winnipeg, and San Antonio symphony orchestras, among others. He will also conduct summer outdoor concerts with the National Arts Centre Orchestra and with the Montreal Symphony at the Lanaudière Festival. In spring 2010 he will tour Europe with the Orchestre Philharmonique du Luxembourg and the Bochumer Symphoniker in Germany. Mr. Kuerti has conducted the National, Toronto, and Houston symphony orchestras, the Los Angeles Philharmonic, National Arts Centre Orchestra, Orquesta Sinfónica de Concepción in Chile, and Berliner Symphoniker. Other previous engagements have included the Hartford Symphony, Calgary Philharmonic, and Victoria Symphony. Born in Toronto into a musical family, Mr. Kuerti began his training on the violin. While completing an honors degree in engineering and physics at the University of Toronto, he was also concertmaster and soloist with various orchestras. After taking a year off and touring Brazil with Kahana, a Toronto-based world-music band, Mr. Kuerti began his conducting studies in 2000 at the University of Toronto. That summer he was accepted as a student at the renowned Pierre Monteux School for Conductors in Maine, where he studied with Michael Jinbo and Claude Monteux. He also studied with David Zinman at the American Academy of Conducting at Aspen, and with the acclaimed Finnish conductor/teacher Jorma Panula at the NAC Conductors Programme in Ottawa. In 2005 Mr. Kuerti was one of two Tanglewood Music Center Conducting Fellows at the BSO's summer home, where he worked in master classes with James Levine, Kurt Masur, Stefan Asbury, and Rafael Frühbeck de Burgos, and led performances with the Tanglewood Music Center Orchestra and TMC Fellows throughout the summer. That same year he finished his studies (begun in 2001) with Lutz Köhler at the University of the Arts Berlin. From 2005 to 2008 he served as founding artistic director and principal conductor of Berlin's Solistenensemble Kaleidoskop, with which he recorded the Sony/BMG album, "When We Were Trees," featuring the Italian cellist/composer Giovanni Sollima. Julian Kuerti also served as assistant conductor to Iván Fischer and the Budapest Festival Orchestra, which he led in performances of Viktor Ullmann's opera *Der Kaiser von Atlantis* in the 2007-08 season.

Yo-Yo Ma



Yo-Yo Ma's multi-faceted career is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of Mr. Ma's goals is the exploration of music as a means of communication, and as a vehicle for the migration of ideas across a range of cultures throughout the world. Expanding upon this interest, Mr. Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Throughout his career, Yo-Yo Ma has expanded the cello repertoire, performing lesser-known music of the twentieth century and premieres of new works by a diverse group of composers, among them Stephen Albert, Elliott Carter, Chen Yi, Richard Danielpour, Osvaldo Golijov, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, Bright Sheng, Tan Dun, and John Williams. Mr. Ma is an exclusive Sony Classical artist, and his discography of more than seventy-five albums, including more than fifteen Grammy winners, reflects his wide-ranging interests. In addition to the standard concerto repertoire, he has recorded many of the works that he has commissioned or premiered. He has made several successful recordings that defy categorization, including "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, "Obrigado Brazil," and "Obrigado Brazil–Live in Concert." Recent recordings include "New Impossibilities" with the Silk Road Ensemble and the Chicago Symphony Orchestra, "Appassionato," and John Williams's soundtrack to the film *Memoirs of a Geisha.* Across the full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, Mr. Ma takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, the Sonning Prize, and the World Economic Forum's Crystal Award. In January 2009 Mr. Ma played in the quartet performance of John Williams's "Air and Simple Gifts" at President Barack Obama's inaugural ceremony. He and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared many times with the BSO in Boston, at Tanglewood, and on tour. Last week at Tanglewood, in Ozawa Hall, he appeared in a collaboration with the Mark Morris Dance Group.

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"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, August 14, include conductor/composer/pianist André Previn. The series continues through Friday, August 21, the final weekend of the BSO's Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

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2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 14, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

HAWTHORNE STRING QUARTET
RONAN LEFKOWITZ, violin (1st violin in Klein and Krása)
SI-JING HUANG, violin (1st violin in Martinů)
MARK LUDWIG, viola
SATO KNUDSEN, cello

KLEIN — **Fantasie a Fuga for string quartet (1942-43)**

KRÁSA — **String Quartet, Opus 2 (1921)**
Moderato
Prestissimo—Molto calmo—Volgare
Molto lento e tranquillo
with the participation of painter JIM SCHANTZ

MARTINŮ — **String Quartet No. 6 (1946)**
Allegro moderato
Andante
Allegro

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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

The three composers on this program were Czech by birth, although Krása and Klein were German-Jewish by heritage. All three were displaced from their homeland by the events of World War II; Martinů had moved to Paris by choice in 1923 but was blacklisted after trying to help those in his home country following the Nazi invasion of Czechoslovakia. When France was overrun, Martinů was forced to flee to the U.S. to sit out the war. Klein (1919-45?) was a brilliant young Jewish musician from Moravia who was interned at the Theresienstadt camp (Terezín) in 1941 and was probably killed in January 1945 at Fürstengrube. Krása (1899-1944) remained primarily in his hometown of Prague, where he was very active in the artistic life of that city. In 1942 he was deported to the Terezín concentration camp, and he was killed in Auschwitz in October 1944.

The Moravian composer and pianist **Gideon Klein** was a prodigy, recognized early for his musical potential. He moved from his birthplace of Přerov (near Brno) to Prague at age twelve to study piano and later attended the Prague Conservatory, where he achieved notable success. He also took courses in musicology at the Charles University in Prague, and, although he had little formal compositional training, worked briefly with the Czech composer Alois Hába. Because of his Jewish roots, he was forbidden to continue his formal education after 1940, and although he hoped to emigrate and attend the Royal College of Music in London, his visa was denied. He continued to perform as a pianist under pseudonyms until he was deported to the Theresienstadt concentration camp in December 1941.

As a prisoner at Theresienstadt, Klein and others were convinced that maintaining a sense of community and individual freedom within the camp environment was their best chance for healthy survival. To that end, concerts and theatrical productions were organized among the prisoners, and Klein, one of the youngest of the established composers there, encouraged the older artists, including Krása and Viktor Ullmann, to continue to write music. The Nazi authorities manipulated the situation in order to present to the world a false picture of the camps, via press and film footage such as the film "The Führer Presents the Jews with a City."

Klein's small body of works establishes a strong and consistent compositional voice. He was evidently influenced by Bartók and Berg; the latter's Violin Concerto may have an echo in Klein's Piano Sonata. The cabaret-influenced avant-garde theater works of Kurt Weill probably also had their effect. We find the composer using alternative tonalities, picking and choosing from whole-tone, chromatic, and modal scales in a way that seems to blend folk-music sources with modernism. The music is highly motivic and, in faster movements, sharply rhythmic.

Klein wrote his *Fantasie a Fuga* during his time in Theresienstadt. It was one of three chamber works he completed there; the others were the piano sonata and a string trio. He also wrote a handful of works for chorus for his fellow prisoners. (His major String Quartet, Op. 2, was among a trove of earlier pieces discovered only in 1990.) The present work for string quartet is a single movement of less than ten minutes' length, in

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

two parts. The Fantasie is highly contrapuntal and fluid. The opening builds the texture instrument by instrument, beginning with the cello; each of the voices has equal weight and brief solo turns in the rhapsodic exposition. A brief pizzicato section leads to a transitional passage, beginning with harmonics, that has a hazy, impressionistic quality. The ensuing fugue is sorrowful, its theme a gradual dying fall with a built-in hesitation. The fugue itself is divided into two parts, each with an impassioned peak, but the piece ends in contemplation.

Klein was moved from the Theresienstadt camp to Auschwitz in October 1944, and from there, as an able body, was transferred to the coal mining camp at Fürstengrube, some twenty miles north. He is presumed to have been murdered there by the SS in a final purge of more than two hundred prisoners on January 27, 1945.

Hans Krása was an accomplished pianist and studied composition with Alexander von Zemlinsky, friend, brother-in-law, and erstwhile mentor of Arnold Schoenberg. An important conductor and composer in his own right, Zemlinsky supported Krása's efforts, conducting his Opus 1, *Grotesques* for baritone and orchestra, and later his Symphony for mezzo-soprano and orchestra. This latter work received considerable notice, being played not only in Prague and Paris but at the International Society for Contemporary Music Festival in Zurich. Serge Koussevitzky conducted the first two movements (in which the singer doesn't appear) with the Boston Symphony Orchestra in November 1926. (Seiji Ozawa led performances of the complete three-movement work in Boston and New York in April 1995; Lorraine Hunt was soloist in the last movement, a setting of Rimbaud in German translation.) Krása also worked in opera, as a répétiteur in Prague and later briefly with Zemlinsky in Berlin. This was clearly a genre that appealed to him. He began his first opera, *Verlobung im Traum* ("Betrothal in a Dream") in 1928 (it was produced in 1933), and later wrote a children's opera *Brundibár* ("The Bumblebee"). After being interned at Terezín, Krása was able to arrange for dozens of performances of *Brundibár* for the camp at a time when such

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August 7	Keith Lockhart Augusta Read Thomas
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August 21	Raymond Aceto Anthony Fogg

activities were encouraged for propaganda purposes. A performance of the opera was immortalized in a Red Cross film demonstrating the supposed humanity of the camps. In the past few years, this and others of Krása's works have received renewed and deserved attention.

Krása's String Quartet is one of his earliest extant works. Although he had begun writing music as a child, none of his juvenilia has survived. He wrote the quartet in 1921, and the first performance evidently took place in Paris in 1923 at La Revue musicale during the composer's visit to that city. The style of the quartet already shows that Krása was not unfamiliar with the musical happenings of Paris, notably the successes of Stravinsky and the young Parisian group of composers known as Les Six, which included Milhaud and Poulenc. On a deeper level, Krása is apparently influenced by the impressionist textures and harmonies of Ravel and Debussy as well as by the German tradition of his training, which shows in the careful development of motifs (particularly in the first movement). The second movement shows the influence of the anti-Romantic games of the Parisian and Berlin avant-garde. There are numerous references to less lofty musical styles, little musical jokes, and use of non-traditional touches like glissandi to add humor and unusual color to the music. The last movement is, unusually for a finale, largely subdued in mood, with a more active central section.

Hawthorne Quartet violist Mark Ludwig writes, "During my Fulbright Fellowship in the Czech Republic, my research uncovered that 'Krása conceived of a performance of his work to be "accompanied" by the real-time creation of a work of visual art.' I approached Jim Schantz two years ago with the idea of a project producing a series of paintings and performances with the Hawthorne String Quartet. The project, entitled 'Remembrance & Beyond,' is produced and sponsored by the Terezín Chamber Music Foundation (TCMF). Over the past two years this collaboration between Jim and the quartet has involved performances and exhibitions in Europe and the United States. Over the next three years, there are exhibitions planned in the States and Europe, most notably in Terezín, May-September 2010, followed by shows in Prague and New York."

Bohuslav Martinů moved to Paris in 1923 specifically to study with Albert Roussel, one of the country's most important composers from the generation of Debussy and Ravel. Roussel was a fine craftsman with a strong exotic streak, and his style incorporated elements of both impressionism and neoclassicism. Martinů's first works of significance date from this time, when he was already in his early thirties, and show the undeniable influence of Parisian style. Once he had gained confidence as a composer, he was very prolific in a wide range of genres, including the smallest chamber music works all the way up to symphonies and operas. He became acquainted with Stravinsky and Les Six

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and experienced jazz, imported from the U.S. after World War I, which had a major impact on his musical language. By the later 1920s Martinů had achieved a great deal of local and international success. His compositional style has the clarity and rhythmic vitality of neoclassicism, with, later, specific reference to Baroque models such as the concerto grosso. In the 1930s Martinů's love for his homeland resulted in greater identification with the indigenous music of Bohemia, including rhythms based on traditional dances and certain scale and melodic patterns.

In November 1927, Serge Koussevitzky had conducted the Boston Symphony Orchestra in the premiere of Martinů's tone-poem *La Bagarre* ("Tumult"), which was the start of the composer's long relationship with the orchestra. The BSO, under both Koussevitzky and later Charles Munch, remained a stalwart proponent of Martinů's music, giving the first performances of nine orchestral works (the last under Munch in 1959). When Martinů was in need of support while living in the U.S. during World War II, Koussevitzky arranged for the commission of the composer's Symphony No. 1 and for teaching positions at the Berkshire Music Center (now Tanglewood). His *Fantasies symphoniques* (Symphony No. 6) was a BSO 75th anniversary commission.

While at Tanglewood in 1946, Martinů suffered a blow to his head during a fall from a height, with injury enough to delay a planned return to Prague. (Political upheaval and the resultant seizure of government power by the Soviets in early 1948 put a definitive end to Martinů's plans.) It was during his convalescence in New York City, at a time when composition was particularly difficult, that he wrote the sixth of his seven numbered string quartets. This is a three-movement work that shows many of the composer's particular stylistic characteristics. The intense, closely spaced melody that begins the first movement has a modal, dark, and almost exotic quality, not unlike some of Bartók's music (though less chromatic). The rhythms are driving, the motifs typically short and propulsive. The second movement has a more lyrical lilt, but also relies on a pithy figure of alternating neighboring pitches (much like a slow trill) as both accompaniment and foreground. A pretty, chorale-like passage provides repose. The finale is toccata-like, with a nearly constant mercurial pulsing partly countered by sustained melodic lines. Interplay between the opposed groups of viola/cello and the two violins adds textural interest, while metrical changes—listen for the smooth shifts to triple meter—help keep up the almost unceasing forward momentum.

ROBERT KIRZINGER

Composer Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Artists

Named for New England novelist Nathaniel Hawthorne, the **Hawthorne String Quartet** includes Boston Symphony violinists Ronan Lefkowitz and Si-Jing Huang, violist Mark Ludwig, and cellist Sato Knudsen. Since its inception in 1986, the ensemble has performed extensively throughout Europe, South America, Japan, and the United States, including such major festivals as Tanglewood, Ravinia, and Aspen. The quartet has a broad repertoire ranging from the classics of the eighteenth and nineteenth centuries to contemporary works. The group has distinguished itself internationally for championing the works of composers persecuted during the Nazi regime, with an emphasis on the Czech composers incarcerated in the Theresienstadt concentration camp (Terezín). In October 1991, the quartet performed in Terezín and Prague in ceremonies hosted by President Vaclav Havel to mark the opening of the Terezín Ghetto Museum and to commemorate the fiftieth anniversary of the first transports to Terezín. In November 2002 they performed additional concerts—part of a diplomatic cultural

mission to raise funds for Czech flood relief and restoration efforts at Pamatník Terezín—at the invitation of President Havel and under the sponsorship of the U.S. State Department. Maintaining a close bond with the Czech Republic, the quartet has returned repeatedly for performances, master classes at the Prague Conservatory, and film projects. In addition, the Hawthorne String Quartet has collaborated with such artists as Christopher Hogwood, Ned Rorem, André Previn, Sir Simon Rattle, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Martha Argerich, and the Pilobolus Dance Company. It has made solo appearances with the Boston Symphony (giving the American premiere led by Seiji Ozawa of Ervín Schulhoff's Concerto for String Quartet and Chamber Orchestra), National Symphony, Juilliard Orchestra, and Deutsche Kammerphilharmonie. Produced by the Terezín Chamber Music Foundation, the quartet's recordings "Chamber Music from Theresienstadt" (winner of the 1991 *Preis der Schallplattenkritik*) and "Silenced Voices" feature music of composers persecuted during World War II. In addition to its compact discs, the quartet can be heard on several motion picture and documentary soundtracks, and has performed on radio and television programs worldwide. The Hawthorne String Quartet was appointed quartet-in-residence at Boston College in 1998. In addition to the commissioning and performance of new chamber works, current and upcoming projects include "Remembrance & Beyond" in collaboration with artist Jim Schantz and the Terezín Chamber Music Foundation. Concert tours in 2008-09 include chamber and solo appearances in Europe and the United States.

Jim Schantz is an artist who works in the tradition of the Hudson River School, where nature is majestic in its own right, without the need for figures. Originally an oil painter, Schantz has become a virtuosic pastel artist known for his texture, vibrant colors, and an unmistakable glow that traps light within the work yet allows it to emanate out. His works depict both a precise moment and location, and a timeless, universal landscape. For "Remembrance & Beyond: A Legacy in Music & Painting," Schantz has turned to acrylic paints, which he says offer a fluidity and immediacy that help him respond to the action and movement of the music being played as he creates. Mr. Schantz received his bachelor's degree in fine arts at Syracuse University and his master's degree in painting at University of California, Davis. He also studied at the Hornsey School of Art in London and at the Skowhegan School in Maine. His works are in numerous public collections, including the Center for Spiritual Life at Emerson College, Syracuse University's Lowe Art Museum, the Nelson Museum at U.C. Davis, Brandeis University's Rose Art Museum, Skidmore College, Simon's Rock of Bard College, and the University of Massachusetts. Mr. Schantz has had six solo exhibitions at Pucker Gallery in Boston and recently had a solo exhibition at Harrison Gallery in Williamstown. MA. His work has also been featured in exhibitions at the Berkshire Museum, the Springfield Museum of Fine Arts, the Albany Institute of Art, and the Brooklyn Museum. He currently resides in Glendale, MA. Please visit www.jimschantz.com.

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RACHMANINOFF — **Piano Concerto No. 3 in D minor, Opus 30**
Allegro ma non tanto
Intermezzo: Adagio
Alla breve
YEFIM BRONFMAN

{ I n t e r m i s s i o n }

SHOSTAKOVICH — **Symphony No. 5 in D minor, Opus 47**
Moderato
Allegretto
Largo
Allegro non troppo

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Sergei Rachmaninoff (1873-1943)
Piano Concerto No. 3 in D minor, Opus 30

First performance: November 28, 1909, New York Symphony Society, Walter Damrosch cond., Rachmaninoff, soloist. *First BSO performances*: October/November 1919, Pierre Monteux cond., Rachmaninoff, soloist. *First Tanglewood performance*: July 26, 1958, Charles Munch cond., Byron Janis, soloist. *Most recent Tanglewood performance*: July 30, 1999, Yuri Temirkanov cond., Horacio Gutiérrez, soloist.

When Rachmaninoff came to write his Third Piano Concerto, he had a far different problem from the one that had faced him when composing the Second. At the time he started the earlier concerto, there was a question whether he would ever compose again at all. His confidence and self-esteem had been shattered by the catastrophic premiere of his First Symphony in 1897. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") It took him two years to develop the courage to compose again, and then only after extensive counseling sessions, partly under hypnosis, with a psychiatrist. The result, though, was the C minor concerto, which instantly established itself as an audience favorite.



Thus, by 1909, when he began work on the Third, he had to compete with his young self. In addition to the success of the Second Concerto, his Second Symphony had just won the Glinka Award of 1,000 rubles, beating out Scriabin's *Poem of Ecstasy*, which took second place, for the honor. He spent the summer of 1909 planning his first American tour, which began in Northampton, Massachusetts, on November 4 and continued until January. But the culminating event took place in New York City on November 28 when he premiered the new piano concerto with Walter Damrosch and the New York Symphony Society. The same forces repeated it two days later at Carnegie Hall and Rachmaninoff played it once more on January 16, 1910, this time with the Philharmonic and Mahler conducting. It was considered a qualified success—respected, though by no means the instant hit of the previous concerto.

The general tone of critical response—and this from critics who had heard the work three times in the space of seven weeks—was that, despite its many and undoubted beauties, the concerto was too long and rather full of notes. The *New York Herald* predicted that "it will doubtless take rank among the most interesting piano concertos of recent years" but added the observation—as true today as it was then—that "its great length and extreme difficulties bar it from performances by any but pianists of exceptional technical powers."

Of course Rachmaninoff himself was a pianist of "exceptional technical powers," among the most utterly gifted of keyboard artists of all time, and he was, in the first instance, writing specifically for himself. Yet he opened the concerto not with a stunning blast of keyboard virtuosity but with a muted muttering in the strings of a subdued march character and then, after two measures, a long, simple melody presented in bare octaves in the piano. Like so many Russian tunes—and so many of Rachmaninoff's—this one circles round and round through a limited space, only gradually reaching up or down to achieve a new high or low note. Rachmaninoff was often asked whether this was a folk tune, and he always insisted that it was completely original and had simply come into his mind freely while working on the concerto.

Musicologist Joseph Yasser has discovered a marked similarity between this theme and an old Russian monastic chant, which the composer might have heard as a boy when, while visiting his grandmother in Novgorod, they made visits to the local monasteries. The distant, buried memory of the chant might then have appeared unbidden, to be further shaped by the mature composer, into the concerto's main theme. In any case, its essentially Russian quality is palpable.

The theme itself, and its rustling accompaniment, will both play a role in the progress of the movement. The orchestra takes over the theme while the piano begins rapid figuration to a solo climax and preparation for the second theme. This begins with a dialogue between soloist and orchestra emphasizing a rhythmic motif that soon appears in a leisurely, romantic *cantabile* melody sung by the piano. A literal restatement of the concerto's opening bars marks the beginning of the development, which employs mostly material from the main theme and its accompaniment. This culminates in a gigantic solo cadenza which takes the place of the normal recapitulation, commenting *in extenso* on the motivic figures of first the principal theme, then the secondary theme. After its close, a brief reference to both themes suffices to bring the movement to a close.

The slow movement, entitled "Intermezzo," seems to start in a "normal" key, A major (the dominant of D minor), with a brief languishing figure in the strings that generates an elegiac mood in its extensive development. But the piano enters explosively to break the mood and carry us to the decidedly untypical key of D-flat, where Rachmaninoff presents a sumptuous and lavishly harmonized version of the main theme in a texture filled with dense piano chords. A bright contrast comes in a seemingly new theme, presented as a light waltz in 3/8 time, heard in the solo clarinet and bassoon against sparkling figuration in the piano. But Rachmaninoff has a very subtle trick up his sleeve here: the "new" theme is, in fact, note-for-note, the opening theme

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of the entire concerto, but beginning at a different pitch level of the scale (the third instead of the tonic) and so changed in its rhythm as to conceal the connection almost perfectly! This passage leads back to D-flat and an orchestral restatement of the opening.

The soloist "interrupts" the end of the slow movement with a brief cadenza that leads back to the home key of D minor for the finale. This is virtually a *ne plus ultra* of virtuosic concerto finales, filled with impetuous and dashing themes, rhythmically driving, syncopated, and sunny by turns. An extended *Scherzando* section in E-flat fills the middle of the movement. This involves acrobatic and lightly spooky variations on a capricious theme which seems new at first but turns out to be related to the opening of the finale and the second theme of the first movement. Moreover, between the increasingly ornate miniature variations, Rachmaninoff inserts a reminder of both themes of the first movement. Following the restatement of all the thematic material, the piano builds a long and exciting coda that brings this most brilliant and challenging of concertos to a flashing, glamorous close.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Dmitri Shostakovich (1906-1975)
Symphony No. 5 in D minor, Opus 47

First performance: November 21, 1937, Leningrad Philharmonic, Yevgeny Mravinsky cond. *First BSO performance*: January 1939, Richard Burgin cond. *First Tanglewood performance*: August 2, 1941, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 24, 2005, Jens Georg Bachmann cond.

Dmitri Shostakovich's Fifth Symphony has been called many things, not all of them accurate: "a Soviet artist's creative reply to just criticism," an "optimistic tragedy," "a masterpiece of socialist realism." Completed during one of the most terrifying, uncertain periods in Soviet history, when dictator Joseph Stalin was supervising the arrest, imprisonment, and often execution of thousands of prominent figures, the Fifth Symphony literally saved Shostakovich's neck. Its triumph established Shostakovich as the leading Soviet composer, a position he occupied, with numerous ups and downs, until his death.



Given its cultural and political significance, the Fifth Symphony's conservative and "classical" personality is ironic and strange. Symphonies No. 2 (*To October*, 1927) and No. 3 (*First of May*, 1929) are sprawling and programmatic, scored for gargantuan forces and featuring concluding choruses set to jingoistic political verses. The Fourth Symphony (1935-36), which Shostakovich once called "a sort of credo of my work as an artist," indulges in what he later described as "grandiosomania," and is rivaled in length, instrumentation, and scale only by the Seventh (*Leningrad*).

Just as Shostakovich was finishing the Fourth, a scathing attack on his opera *Lady Macbeth of the Mtsensk District* was published in the official Communist Party newspaper *Pravda*. First performed in 1934, *Lady Macbeth* had been a huge hit with audiences in Leningrad and Moscow, and had already been staged abroad. But Stalin and his cultural advisers decided that the opera's overt sexuality, raw language, slapstick irreverence, and dissonant musical style were inappropriate. It was banned

from Soviet theaters, and Shostakovich's future suddenly looked terribly uncertain. A casualty of this fallout was the Fourth Symphony, withdrawn after a few rehearsals under pressure from local bureaucrats—perhaps because of its depressing, funeral-march Largo, so out of line with the official Social Realist optimism. When he started work on the Fifth Symphony in April 1937, Shostakovich was all too aware how much was on the line: "I have tried in my Fifth Symphony to show the Soviet listener that I have taken a turn towards greater accessibility, towards greater simplicity." Yet he abhorred the thought of cheapening his talent and integrity by creating music that pandered to the Party's demands.

Shostakovich got the music down on paper quickly once the preparatory work had been done in his head, writing the third-movement Largo, the symphony's emotional and dramatic center, in a mere three days. "My new work could be called a lyrical-heroic symphony.... I aimed to show how—through a series of tragic conflicts and great inner spiritual struggle—optimism is affirmed as a world view. The subject of my symphony is the genesis of the individual. I placed man and all his sufferings at the center." One wonders how much of that was merely intended to placate Soviet officialdom.

Yet the Fifth Symphony is clearly more "accessible" in certain ways, adhering relatively closely to classical symphonic form and built on a base of tonal harmony. It is spiritually indebted to Tchaikovsky and Beethoven. There is the same contrast between two emotional worlds drawn in Tchaikovsky: the implacable world of fate in conflict with the subjective world of human experience and limitation. Like Tchaikovsky's Fourth and Fifth symphonies, Shostakovich's Fifth concludes after long passages of soul-searching and doubt with an upbeat, even militaristic finale. A kinship with Beethoven appears in the Fifth Symphony's opening bars, in the "motto" theme that jumps portentously from D to B-flat and down to A. What these opening bars bring most obviously to mind are the opening bars of Beethoven's Symphony No. 9 and (to a lesser extent) the opening motto theme of Beethoven's Symphony No. 5. And Beethoven was a musical and political model long admired both by Shostakovich and by the keepers of Soviet culture.

The first movement's motto theme contrasts sharply with two more lyrical themes, the first somewhat uncertain and nervous, the second serene and free of conflict. The second-movement scherzo shows us the composer's familiar sarcastic, ironic side, but the symphony's prevailing mood is serious and reflective, as the length and emotional intensity of the third-movement Largo make clear. It isn't easy to write music to follow such an exquisite confession of grief and suffering, and the finale has always been the most controversial movement. Outwardly, its spirit of celebration



William Mercer

can seem forced, but Shostakovich included a hidden subversive message underneath all those blaring trumpets and rattling drums. It is a musical quotation from the setting of a poem ("Rebirth") by Alexander Pushkin which Shostakovich had composed a few months earlier, one of the Four Pushkin Romances, Opus 46. The finale's initial march theme takes its contour from the four notes setting the first three words of the poem, dealing with the struggle between genius and mediocrity in art. Here, the struggle ends with the artist triumphant over his persecutors. At the time, these Romances were unpublished and unknown, so the reference was intended for Shostakovich alone—and, perhaps, for future generations.

The public reaction to the premiere of the Fifth Symphony in Leningrad on November 21, 1937, was ecstatic, and has gone down as one of the most important events in the history of Soviet culture. The concert also marked the beginning of a long association between Shostakovich and the young conductor, Yevgeny Mravinsky. While the Party cultural bureaucrats were made uneasy by the display of enthusiasm for Shostakovich, in the end they accepted the public verdict. With the Fifth Symphony, Shostakovich resurrected his fortunes, narrowly escaping the catastrophe that struck down numerous friends and colleagues at the end of the 1930s. But it was hardly the last time that Shostakovich would feel like a hunted man.

HARLOW ROBINSON

Harlow Robinson is Matthews Distinguished University Professor of History at Northeastern University. His books include *Russians in Hollywood, Hollywood's Russians* and *Sergei Prokofiev: A Biography.* He lectures frequently for the Boston Symphony Orchestra, Lincoln Center, and the Metropolitan Opera Guild.

Guest Artists

Michael Tilson Thomas



Michael Tilson Thomas is music director of the San Francisco Symphony, artistic director of the New World Symphony, and principal guest conductor of the London Symphony Orchestra. This coming Wednesday and Thursday nights, August 19 and 20, in Ozawa Hall at Tanglewood, he is conductor and host for "The Thomashefskys: Music and Memories of a Life in the Yiddish Theater," his tribute to his grandparents, Boris and Bessie Thomashefsky. A Los Angeles native, Michael Tilson Thomas began his formal music studies at the University of Southern California, where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age nineteen he was named music director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen, and Copland on premieres of their works at Los Angeles's famed Monday Evening Concerts. During this same period he was pianist and conductor for Gregor Piatigorsky and Jascha Heifetz. In 1969, after winning the Koussevitzky Prize at Tanglewood, Mr. Tilson Thomas was appointed assistant conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the BSO, gaining international recognition when he replaced music director William Steinberg in mid-concert at Lincoln Center. Subsequently named associate conductor and then principal guest conductor of the orchestra, he remained with the BSO until 1974. Mr. Tilson Thomas was music director of the Buffalo Philharmonic from 1971 to 1979, principal guest conductor of the Los Angeles Philharmonic from 1981 to 1985, and principal conductor of the London Symphony Orchestra from 1987 to 1995. Music director of the San Francisco Symphony since 1995, he has toured

extensively with that orchestra in the United States, Europe, and Asia. His guest conducting engagements include frequent appearances with the major orchestras of Europe and the United States. In 1987 Mr. Tilson Thomas created the New World Symphony, a post-graduate orchestral academy based in Miami Beach. Over 700 graduates of the academy are now in musical leadership positions internationally. In 1991 he and the New World Symphony were presented in a series of benefit concerts for UNICEF featuring Audrey Hepburn as narrator of Mr. Tilson Thomas's composition *From the Diary of Anne Frank*; the work has since been translated and performed in many languages worldwide. In August 1995 Mr. Tilson Thomas led the Pacific Music Festival Orchestra in the world premiere of his *Shówa/Shóah*, written in commemoration of the fiftieth anniversary of the bombing of Hiroshima. He has also written song cycles for Thomas Hampson and Renée Fleming. His extensive television work includes a series with the London Symphony Orchestra for BBC Television and the telecasts of the New York Philharmonic Young People's Concerts from 1971 to 1977. Starting in 2004, Mr. Tilson Thomas and the San Francisco Symphony embarked on a multi-tiered media project, "Keeping Score," which includes television, web sites, radio programs, and programs in the schools. In April 2009 he conducted the YouTube Symphony Orchestra in Carnegie Hall; the orchestra was the first ever assembled by worldwide on-line auditions. *Viva Voce*, his volume of conversations with British critic Edward Seckerson, is published by Faber & Faber. A Chevalier de l'Ordre des Arts et des Lettres and a Fellow of the American Academy of Arts and Sciences, Mr. Tilson Thomas has been named *Gramophone*'s Artist of the Year and *Musical America*'s Musician of the Year. He has won seven Grammys for his recordings and in 2008 received a Peabody Award for his radio series "The MTT Files." Michael Tilson Thomas's most recent appearances conducting the Boston Symphony Orchestra were at Tanglewood in 1988, when he led music of Rimsky-Korsakov, Sibelius, and Stravinsky in a concert of his own with the orchestra, and then led music of Bernstein, Mahler, and Copland as part of the gala concert celebrating Leonard Bernstein's seventieth birthday. Next weekend he returns to the BSO podium for the orchestra's final program of the summer, leading Charles Ives's *Decoration Day* and Beethoven's Ninth Symphony.

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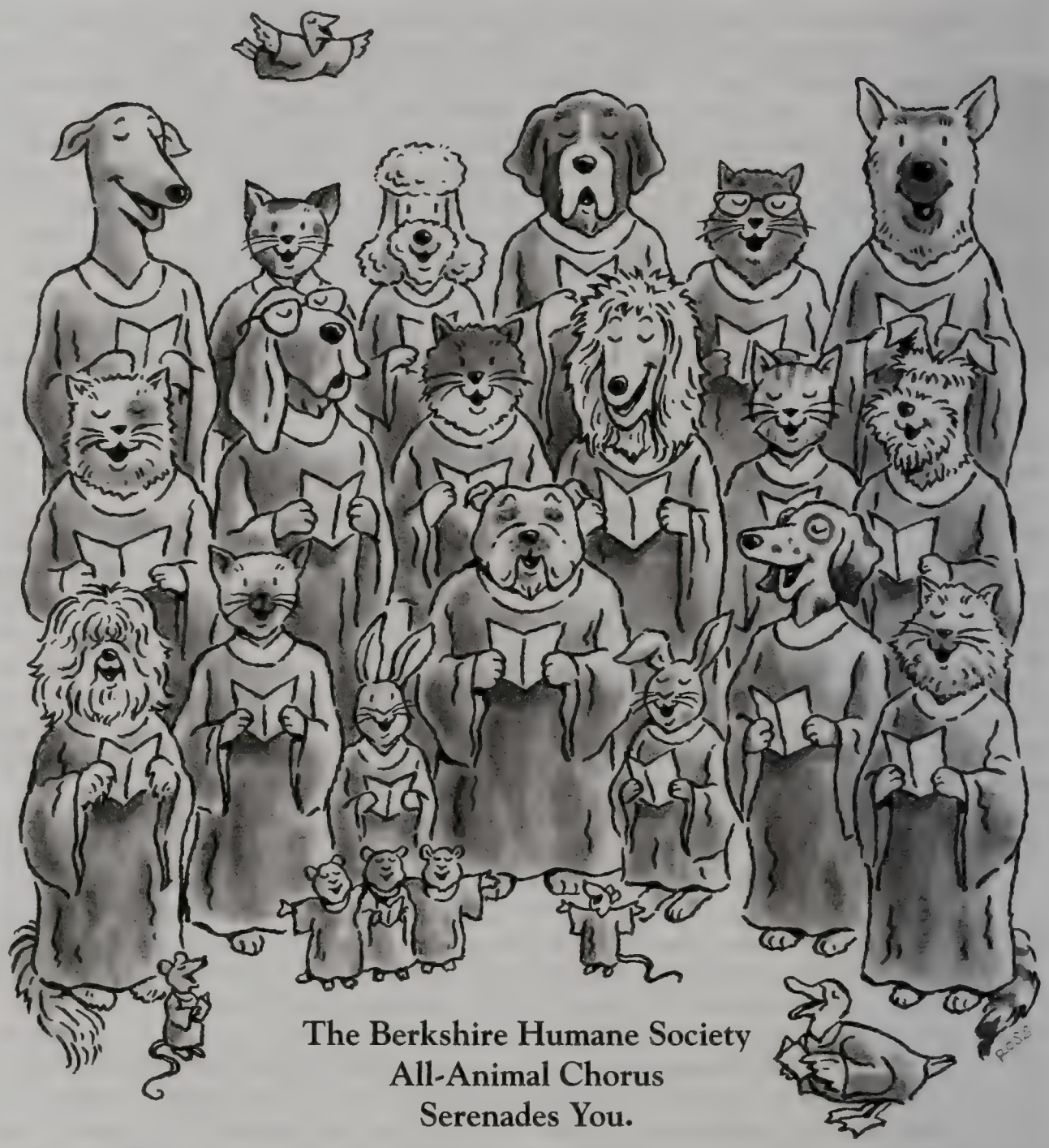
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Yefim Bronfman



Yefim Bronfman, popularly know as "Fima," is recognized as one of today's most outstanding virtuoso pianists. As a Los Angeles Philharmonic "On Location" Artist for the 2008-09 season, Mr. Bronfman appeared in subscription concerts and toured the Far East with the orchestra and Esa-Pekka Salonen, and performed a chamber music concert with the orchestra's musicians. Other season highlights included a duo-recital tour with Emanuel Ax; a solo recital tour of the United States and Europe; and engagements with the San Francisco Symphony led by Michael Tilson Thomas and the New York Philharmonic led by Lorin Maazel, as well as with the Pittsburgh, Baltimore, Montreal, and Toronto symphony orchestras, among others. In Europe he appeared with the Royal Concertgebouw Orchestra, the Tonhalle Orchestra, Orchestre National de France, the St. Petersburg Philharmonic, the Berlin Philharmonic, London's Philharmonia Orchestra, and at the Salzburg Festival. As a 2007-08 Carnegie Hall "Perspectives" artist, he performed solo, chamber, and orchestral works by composers ranging from Mozart to Prokofiev and Berg to Dalbavie. Other engagements included a tour of Japan with the Kirov Orchestra and Valery Gergiev; a solo recital tour to Japan, the U.S., and Europe; and the west coast premiere of Esa-Pekka Salonen's Piano Concerto with the Los Angeles Philharmonic led by the composer and recorded live for Deutsche Grammophon. For the 2006 nationally televised opening gala of the New York Philharmonic, Mr. Bronfman and Emanuel Ax performed Mozart's Concerto for Two Pianos under Lorin Maazel. Later that season, he gave the world premiere of Salonen's Piano Concerto (written for him on commission from the New York Philharmonic) and participated in the Israel Philharmonic's seventieth-birthday concerts led by Zubin Mehta and Valery Gergiev. Mr. Bronfman won a Grammy for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. A passionate chamber musician, he has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, the Chamber Music Society of Lincoln Center, and with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many other artists. Born in Tashkent (Soviet Union) in 1958, Yefim Bronfman moved to Israel with his family in 1973, making his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in 1978, his Washington recital debut in 1981, and his New York recital debut in 1982. A student of Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University, he also studied in the United States with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He became an American citizen in July 1989. In 1991, Mr. Bronfman toured Russia with Isaac Stern, marking Mr. Bronfman's first public performances there since his immigration to Israel. That same year he was awarded the Avery Fisher Prize. Yefim Bronfman made his Boston Symphony debut in January 1989 and his Tanglewood debut in August 1990, returning regularly since then to Symphony Hall and to Tanglewood. His most recent BSO appearances were at Tanglewood in July 2008 in Brahms's D minor piano concerto under David Zinman, and on the opening BSO concert of this summer's Tanglewood season, in Tchaikovsky's B-flat minor piano concerto with James Levine conducting.



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BEETHOVEN — Symphony No. 4 in B-flat, Opus 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

{ I n t e r m i s s i o n }

LISZT — Piano Concerto No. 2 in A

JEAN-YVES THIBAUDET

RAVEL — "La Valse," Choreographic poem

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Ludwig van Beethoven (1770-1827)
Symphony No. 4 in B-flat, Opus 60

First performance: (private) March 1807, at the Vienna town house of the composer's patron Prince Lobkowitz, Beethoven cond.; (public) April 13, 1808, Burgtheater, Vienna, Beethoven cond. *First BSO performance*: December 1881, Georg Henschel cond. *First Tanglewood performance*: August 11, 1940, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 20, 2007, Mark Elder cond.



The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his response to the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is also important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the

Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

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The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too…"; the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred: the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

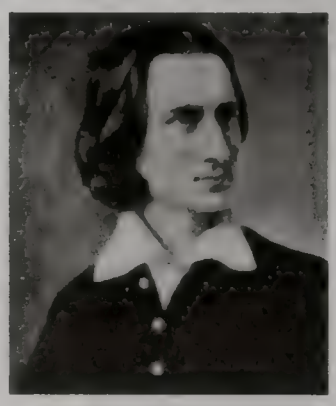
MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Franz Liszt (1811-1886)
Piano Concerto No. 2

First performance: January 7, 1857, Weimar Court Theater, Liszt cond., Hans von Bronsart, soloist. *First BSO performance*: February 1884, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: July 30, 1961, Charles Munch cond., Byron Janis, soloist. *Most recent Tanglewood performance*: July 16, 2006, Andrew Davis cond., Jean-Yves Thibaudet, soloist.

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms. But few, if any, of his works have so long a gap between conception and first performance as the Second Piano Concerto.



It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839. At that point they were surely conceived as showpieces for his own talents, and if he had actually finished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the concerto. But by 1849 he had put himself to some extent in the hands of Joachim Raff, who is believed to have worked with him on his scoring and even perhaps to have scored a few of the symphonic poems. (Raff was an extremely fluent and prolific composer, eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely recognized as

the greatest living German symphonist.) But it is clear that Liszt had essentially finished the A major concerto before Raff even arrived. His letter to the younger man, accepting Raff's offer of assistance in orchestration, mentions in passing that the scores of his two concertos have been fully written out. At most Raff might have suggested some changes as cosmetic improvements after the fact, though the orchestration of the Second Concerto is so much of a piece, and so poetic throughout, that it is hard to see where any changes could have been made.

Even though the work was "finished" according to Liszt in 1849, he was in no hurry to present it to the public, and there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on May 12, 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them copied definitively." The "definitive" fair copy was made by Raff, but even then Liszt added a few more touches himself. And Raff made yet another copy about the time of the first performance, which took place in Weimar with the work's dedicatee, Hans von Bronsart, as soloist. By now Liszt himself had definitely given up appearing as a virtuoso, and most of his own performances at the keyboard were private affairs. He preferred to be presented as a conductor and composer.

Like so much of Liszt's work, the Second Concerto is *sui generis*. Although it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow. The fusion of the usual three movements of a concerto into a single long movement that could be construed as a kind of sonata form is Liszt's response to the nineteenth-century composer's search for increasing organic relationships throughout a composition, and his inventive reworking of the motivic material to produce melodies of strikingly diverse psychological tone remains a matter of admiration. The orchestration throughout is masterly, and though there are brilliant passages galore throughout this concerto, Liszt is admirably restrained in his virtuoso display. Almost without exception the sparkling, cadenza-like passages are built on still new developments of the basic thematic material; thus, rather than intruding, as virtuosic elements so often do in romantic piano compositions, they contribute further to the unity of this remarkable score.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Maurice Ravel (1875-1937)
"La Valse," Choreographic poem

First performance: January 8, 1920, Paris, Lamoureux Orchestra. *First BSO performances*: January 1922, Pierre Monteux cond. *First Tanglewood performance*: August 13, 1939, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 28, 2006, Ludovic Morlot cond.

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast

the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz (in this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written).



The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled Vienna. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème choréographique*, and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario.) *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out fortissimo.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

STEVEN LEDBETTER



Stu Rosner

Guest Artists

André Previn



Composer/conductor/pianist André Previn holds both the Austrian and German Cross of Merit, was a Kennedy Center honoree for his lifetime achievements, and was knighted by Her Majesty Queen Elizabeth II in 1996. In 2006 he was presented with the Glenn Gould Prize in Toronto, and in May 2008 he was presented with the Lifetime Achievement Award of the London Symphony Orchestra. He has received several Grammys for his recordings and was honored at the 2005 Grammy Awards for his disc with Anne-Sophie Mutter of his own Violin Concerto (*Anne-Sophie*) and Bernstein's Serenade for violin and orchestra, the former recorded with the Boston Symphony Orchestra, the latter with the London Symphony Orchestra. *Musical America* has named him "Musician of the Year"; his first opera, *A Streetcar Named Desire,* was awarded the Grand Prix du Disque. A frequent guest both in concert and on recordings with the world's major orchestras, Mr. Previn has also held chief artistic posts with the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, Oslo Philharmonic, and Royal Philharmonic. As a pianist, he has given recitals with Renée Fleming and with Barbara Bonney and performs chamber music frequently with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony, Leipzig Gewandhaus Orchestra, and Vienna Philharmonic. He also performs and teaches regularly at the Tanglewood Music Center, where he works with student orchestras, conductors, and composers, and coaches chamber music. Mr. Previn's recent successes as a composer include *Diversions* for orchestra, premiered and recorded by the Vienna Philharmonic; *The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson* for Renée Fleming; two works for Anne-Sophie Mutter (*Tango, Song, and Dance* for violin and piano, and his Violin Concerto, written for Ms. Mutter and the BSO); a concerto for violin and double bass, premiered by the BSO with Ms. Mutter and bass player Roman Patkoló; a commissioned Harp Concerto premiered under his direction with the Pittsburgh Symphony in 2008 and then in Europe by the Vienna Philharmonic this year; and an orchestral work, *Owls,* premiered with the Boston Symphony Orchestra in October 2008. His second opera, *Brief Encounter,* commissioned by Houston Grand Opera, was premiered there in May 2009. Other compositions include works written for Yo-Yo Ma, Vladimir Ashkenazy, Janet Baker, and Barbara Bonney. On the occasion of André Previn's 80th birthday, Carnegie Hall presented four concerts in spring 2009: a jazz duo performance featuring bassist David Finck and Mr. Previn on piano; a performance with the Philadelphia Orchestra in which he both conducted and performed as soloist; an evening of his compositions as performed by the Orchestra of St. Luke's with Anne-Sophie Mutter, Renée Fleming, and Yuri Bashmet, including the world premiere of his double concerto for violin and viola, written for Ms. Mutter and Mr. Bashmet; and a chamber music concert featuring Ms. Mutter and Lynn Harrell with Mr. Previn at the piano in a program including the world premiere of his new piano trio. Other recent highlights include concerts with the Pittsburgh Symphony, the London Symphony with Anne-Sophie Mutter, the Boston Symphony, Seattle Symphony, Leipzig Gewandhaus Orchestra, and the Accademia Nazionale de Santa Cecilia. Mr. Previn records for Deutsche Grammophon; his concert music is published by G. Schirmer, Inc., and Chester Music Ltd. This is the second of his three Tanglewood appearances this month: he was pianist with the Boston Symphony Chamber Players in Ozawa Hall this past Wednesday night, and, also as pianist, he plays an evening of jazz favorites with bass player David Finck in Ozawa Hall tomorrow night.

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Jean-Yves Thibaudet



The versatile pianist Jean-Yves Thibaudet is sought after by today's foremost orchestras, festivals, conductors, and collaborative musicians. Summer 2009 takes Mr. Thibaudet to major festivals in the United States and Europe, for performances with such ensembles as the Philadelphia Orchestra, Boston Symphony, Los Angeles Philharmonic, and Cleveland Orchestra, as well as the Simón Bolívar Youth Orchestra. His 2009-10 season is highlighted by an Australian tour with the London Philharmonic, as well as European and North American tours with the Helsinki Philharmonic, Rotterdam Philharmonic (including a performance at New York's Avery Fisher Hall), Royal Liverpool Philharmonic, and Orchestre Philharmonique du Luxembourg. He also appears with the Hong Kong Philharmonic, Berner Symphonie-Orchester, Museumorchester Frankfurt, Danish National Symphony Orchestra, Orchestre de la Suisse Romande, Norddeutscher Rundfunk Sinfonieorchester, Castilla y Leon Symphony Orchestra, Gelders Orchestra, and Sinfonieorchester des Westdeutschen Rundfunks. In the United States, Mr. Thibaudet performs with the Los Angeles Philharmonic, National Symphony Orchestra, and the symphony orchestras of Dallas, Pittsburgh, Chicago, Baltimore, Atlanta, Cincinnati, and Nashville. Recital appearances take him to Carnegie Hall, Ann Arbor, Michigan, and Seattle, Washington. In May 2010 he embarks on a U.S. tour with the Los Angeles Philharmonic and its new music director Gustavo Dudamel, bringing Leonard Bernstein's *Age of Anxiety* to San Francisco, Nashville, Washington, New York, and Newark, New Jersey. Jean-Yves Thibaudet was the soloist on the Oscar- and Golden Globe-award winning soundtrack of Universal Pictures' *Atonement* and in the Oscar-nominated *Pride and Prejudice.* He is an exclusive recording artist for Decca, which has released more than forty of his albums, earning the Schallplattenpreis, the Diapason d'Or, Choc de la Musique, *Gramophone* Award, two Echo awards, and the Edison Prize. His Grammy-nominated recording of Saint-Saëns's Piano Concertos 2 and 5 with the Orchestre de la Suisse Romande was released in fall 2007, and follows the album "Aria–Opera Without Words," which features transcriptions of opera arias. Among other recordings are Strauss's *Burleske* with the Leipzig Gewandhaus Orchestra, "Satie: The Complete Solo Piano Music," and the jazz albums "Reflections on Duke: Jean-Yves Thibaudet Plays the Music of Duke Ellington" and "Conversations with Bill Evans," tributes to two of jazz history's greats. Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at five and made his first public appearance at seven. At twelve he entered the Paris Conservatory, where he studied with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. He won the Premier Prix du Conservatoire at fifteen and the Young Concert Artists Auditions in New York City three years later. In 2001 the Republic of France awarded him the Chevalier de l'Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegasus from the Spoleto Festival in Italy, for his artistic achievements and his longstanding involvement with the festival. His most recent accolade is the 2007 Victoire d'Honneur, a lifetime career achievement award and the highest honor given by France's Victoires de la Musique. Jean-Yves Thibaudet made his Boston Symphony Orchestra debut at Tanglewood in August 1992 and has since also appeared regularly with the BSO at Symphony Hall. His most recent Tanglewood appearance was in August 2008, in Khachaturian's Piano Concerto with André Previn conducting; his most recent BSO subscription appearances were in February 2009, in Liszt's Piano Concerto No. 2 under the direction of Yannick Nézet-Séguin.

2009 Tanglewood

Boston Symphony Orchestra
128th season, 2008–2009

Sunday, August 16, 2:30pm

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KURT MASUR CONDUCTING

ALL-BRAHMS PROGRAM

Piano Concerto No. 2 in B-flat, Opus 83

Allegro non troppo
Allegro appassionato
Andante
Allegro grazioso

GARRICK OHLSSON

{ I n t e r m i s s i o n }

Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi Andantino)
Allegro con spirito

The 2009 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

Garrick Ohlsson's appearance is supported by a gift from Cynthia and Oliver Curme.

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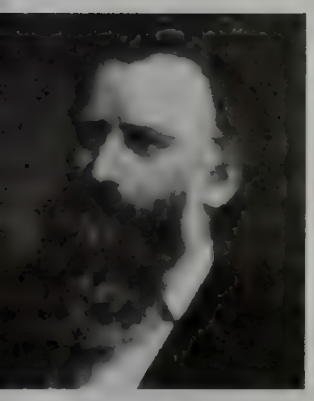
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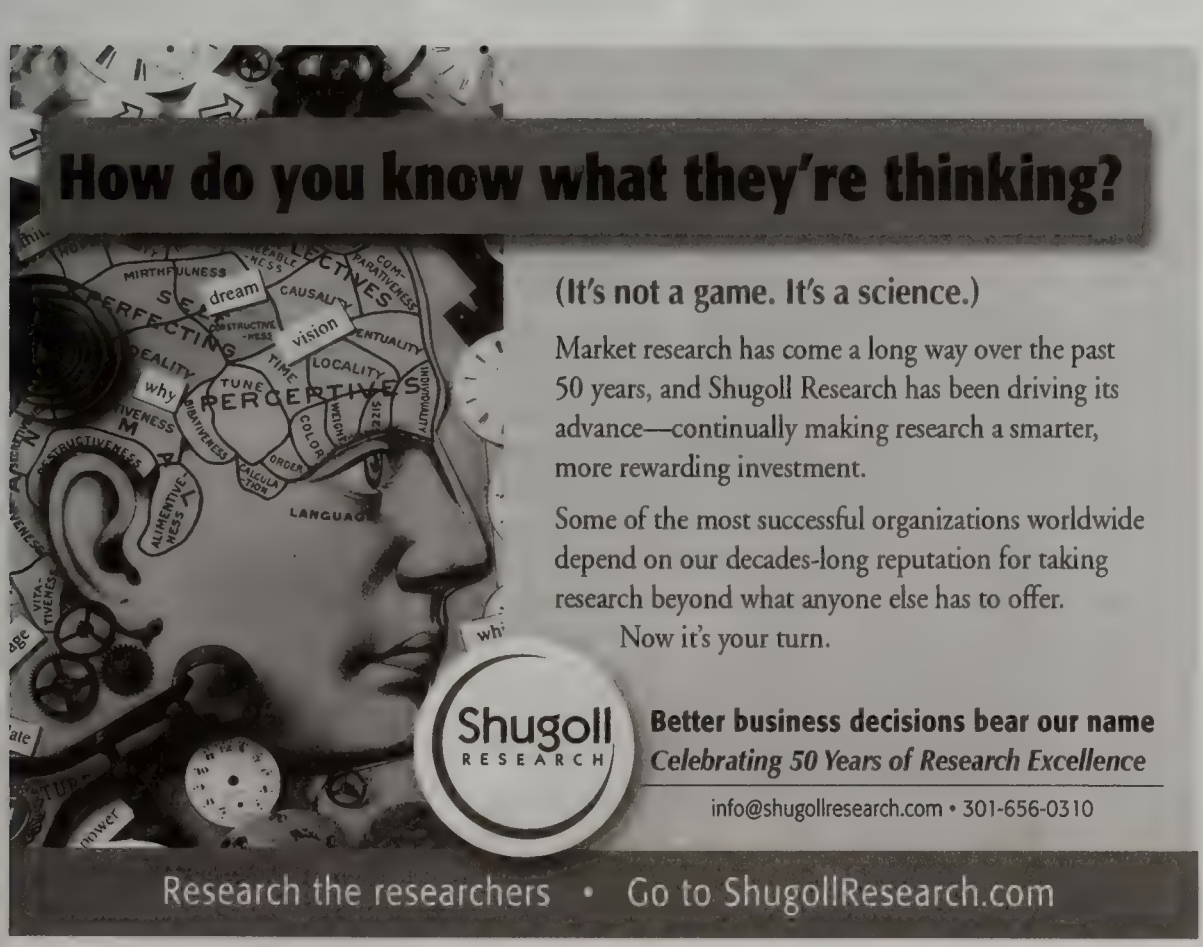
Johannes Brahms (1833-1897)
Piano Concerto No. 2 in B-flat, Opus 83

First public performance: November 9, 1881, Budapest National Theater Orchestra, Alexander Erkel cond., Brahms, soloist. *First BSO performances*: March 1884, Georg Henschel cond., B.J. Lang, soloist. *First Tanglewood performance*: August 9, 1941, Serge Koussevitzky cond., Leonard Shure, soloist. *Most recent Tanglewood performance*: August 20, 2006, Boston Symphony Orchestra, Pinchas Steinberg cond., Peter Serkin, soloist.

"...and a second one will sound very different," wrote Brahms to Joseph Joachim, rendering a report on the disastrous reception in Leipzig of his First Piano Concerto. More than twenty years would pass before there was "a second one." They were full



years. Brahms had settled in Vienna and given up conducting and playing the piano as regular activities and sources of livelihood. Belly and beard date from those years ("clean-shaven they take you for an actor or a priest," he said). The compositions of the two decades include the variations on themes by Handel, Paganini, and Haydn; the string quartets and piano quartets (three of each), as well as both string sextets, the piano quintet, and the horn trio; a cello sonata and one for violin; the first two symphonies and the Violin Concerto; and, along with over a hundred songs and shorter choral pieces, a series of large-scale vocal works including the *German Requiem*, the Alto Rhapsody, the *Song of Destiny*, and *Nänie*. He was resigned to bachelorhood and to never composing an opera. He had even come to terms with the fact that at the beginning of the century there had been a giant called Beethoven whose thunderous footsteps made life terribly difficult for later composers. To the young Brahms, Beethoven had been inspiration and model, but also a source



of daunting inhibition. Fully aware of what he was doing and what it meant, Brahms waited until his forties before he sent into the world any string quartets or a first symphony, both being genres peculiarly associated with Beethoven. In sum, the Brahms of the Second Piano Concerto was a master, confident and altogether mature. For the University of Breslau to call him "*artis musicae severioris in Germania nunc princeps*" in its honorary degree citation of 1879 was to take a firm anti-Bayreuth political stand, but at least in that central and northern European musical world where opera was thought of as either transalpine triviality or as the province of that dangerous vulgarian Dr. Richard Wagner, the stature of Johannes Brahms was clearly perceived.

In April 1878, Brahms made what was to be the first of nine journeys to Italy and Sicily. His companion was another bearded and overweight North German who had settled in Vienna, Theodor Billroth, an accomplished and knowledgeable amateur musician, and by profession a surgeon, a field in which he was even more unambiguously "*princeps*" than Brahms in his. Brahms returned elated and full of energy. His chief task for that summer was to complete his Violin Concerto for Joseph Joachim. He planned to include a scherzo, but dropped the idea at Joachim's suggestion. He had, however, made sketches for such a movement after his return from the South, and he retrieved them three years later when they became the basis of the new piano concerto's second movement.

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The year 1881 began with the first performances of the *Academic Festival* and *Tragic* overtures, and there were professional trips to Holland and Hungary as well as another Italian vacation. In memory of his friend, the painter Anselm Feuerbach, he made a setting of Schiller's *Nänie,* and then set to work on the sketches that had been accumulating for the piano concerto. (By this time, Brahms had established a regular pattern for his year: concentrated compositional work was done during the summers in various Austrian or Swiss villages and small towns, each visited for two or three years in a row and then dropped, while winters were the season of sketches, proofreading, and concerts). On July 7 he reported to his friend Elisabet von Herzogenberg, perhaps his closest musical confidante of those years, that he had finished a "tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." Writing on the same day to the pianist Emma Engelmann, he is not quite so coy, though Billroth was sent his copy with a remark about "a bunch of little piano pieces." The measure of Brahms's sureness about the work is to be found in his singling it out for dedication "to his dear friend and teacher Eduard Marxsen." Marxsen, to whom Brahms had been sent by his first teacher, Otto Cossel, as a boy of seven, was born in 1806 and had studied with Carl Maria von Bocklet, the pianist who had played in the first performance of Schubert's E-flat trio, and his orchestral version of Beethoven's *Kreutzer* Sonata was widely performed in the nineteenth century. Brahms's devotion lasted until the end of Marxsen's life in 1887. The choice of the B-flat concerto as occasion for the long-delayed formal tribute to his master is surely significant: not only was the piano Marxsen's instrument as well as his own, but Brahms must have felt that he had at last achieved what had eluded him in the wonderful D minor concerto, namely the perfect fusion of inspirational fire with that encompassing technique whose foundations were laid in those long-ago lessons in Hamburg.

It was the last work Brahms added to his repertory as a pianist, and for someone who had long given up regular practicing to get through it at all is amazing. After the premiere, Brahms took the work on an extensive tour of Germany with Hans von Bülow and the superb Meiningen Orchestra: Leipzig resisted once again, but elsewhere the reception was triumphant. People tended to find the first movement harder to grasp than the rest, and almost universally a new relationship between piano and orchestra was noted, phrases like "symphony with piano obbligato" being much bandied about. With respect to the latter question, it is mainly that Brahms knew the concertos of Mozart and Beethoven better than his critics and was prepared to draw more imaginative and far-reaching conclusions from the subtle solo-tutti relationship propounded in those masterpieces of the classical style.

Brahms begins by establishing the whole range of the solo's capabilities. The piano enters with rhythmically cunning comment on the theme sung by the horn. This is poetic and reticent, though there is also something quietly assertive in the way the piano at once takes possession of five-and-a-half octaves from the lowest B-flat on the keyboard to the F above the treble staff. When, however, the woodwinds and then the strings continue in this lyric vein, the piano responds with a cadenza that silences the orchestra altogether. But this cadenza, massive and almost violent though it is, settles on a long dominant pedal and demonstrates that its "real" function is to introduce, as dramatically as possible, an expansive and absolutely formal orchestral exposition. Perhaps the greatest moment, certainly the most mysterious and original, of this magisterial movement is the soft dawning of the recapitulation, the horn call and its extensions in the piano being now gently embedded in a continuous and flowing texture, an effect that suggests that the opening of the movement should be played not as an introduction in a slower tempo, but as the real and organic beginning. When all this occurs, you remember the piano's earlier eruption into the cadenza, and the contrast now of the entirely lyrical continuation is the more poignant for that memory. One tends to think of this concerto as essentially

declamatory and as the quintessential blockbuster, but the expression mark that occurs more often than any other is "*dolce*" (followed in frequency by "*leggiero*"!).

Beethoven had to answer tiresome questions about why there were only two movements in his last piano sonata, and now Brahms was constantly asked to explain the presence of his "extra" *Scherzerl.* He told Billroth that the first movement appeared to him "too simple [and that] he required something strongly passionate before the equally simple Andante." The answer half convinces: simplicity is not the issue as much as urgency and speed. Long-range harmonic strategy, particularly with respect to the Andante to come, must have had a lot to do with Brahms's decision. The contrast, in any event, is welcome, and the movement, in which one can still sense the biting double-stops of Joachim's violin, goes brilliantly.

The first and second movements end in ways meant to produce the ovations they got at their early performances (and how priggish and anti-musical the present custom that indiscriminately forbids such demonstrations between movements). From here on, Brahms reduces the scale of his utterance, trumpets and drums falling silent for the remainder of the concerto. The Andante begins with a long and famous cello solo,* which, like its oboe counterpart in the Adagio of the Violin Concerto, becomes increasingly and ever more subtly enmeshed in its surroundings (and thus less obviously soloistic). The piano does not undertake to compete with the cello as a singer of that kind of song. Its own melodies stand on either side of that style, being more embellished or more skeletal. The key is B-flat, the home key of the concerto and thus an uncommon choice for a slow movement, the most famous precedent being Brahms's own earlier piano concerto, but the excursions within the piece are bold and remarkable in their effect. For an example, it is its placement in the distant key of F-sharp that gives the return of the cello solo its wonderfully soft radiance.

The finale moves gently in that not-quite-fast gait that is so characteristic of Brahms. A touch of gypsy music passes now and again, and just before the end, which occurs without much ado, Brahms spikes the texture with triplets.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

*Five years later Brahms found another beautiful continuation from the same melodic germ in the song "*Immer leiser wird mein Schlummer.*"

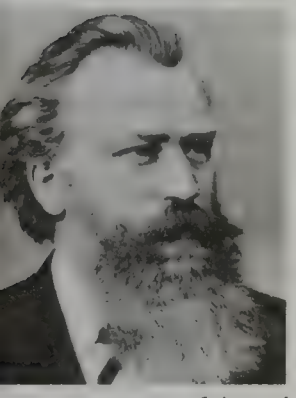


Stu Rosner

Johannes Brahms
Symphony No. 2 in D, Opus 73

First performance: December 30, 1877, Vienna, Hans Richter cond. *First BSO performance*: February 1882, Georg Henschel cond. *First BSO Berkshire Festival performance*: August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 14, 1938, Koussevitzky cond. *Most recent Tanglewood performance*: August 20, 2006, Boston Symphony Orchestra, Pinchas Steinberg cond.

In a letter to Clara Schumann, Johannes Brahms offhandedly revealed something fundamental about himself: "I always write only half-sentences, and the reader... must supply the other half." He was talking about his letters, which were often misread, and were often intended to be. In person and on the page, Brahms was chronically given to the oblique, the ironic, the unspoken. Likewise in some of his music we find an ironic play of surface appearance and hidden import; but in his art the irony was no joke, rather a symptom of his own thickly shrouded inner world.



Another example is the celebrated Brahmsian lyricism. When we think of his warmly lyrical moments we usually think of his instrumental works, rather than where we would expect to find that warmth, in his songs. When Brahms was setting words with their inescapable emotions, he pulled back; he only warmed fully within the abstractions of instrumental music. Yet despite his historical reputation as a creator of "pure" music, his life and feelings always went into his work, where they could at once lie hidden and sing for all the world.

Perhaps the most regularly misread of Brahms's major works is his Second Symphony. From the beginning, critics hailed it as a sunny and halcyon vacation from the turbulent First Symphony. The Second, everybody said, is Brahms's counterpart to Beethoven's *Pastoral*, and looks back further to Haydn and Mozart at their most congenial.

But if the Second paints an idyll, it is a lost idyll. Brahms himself hinted at its tangled import. To friend and critic Eduard Hanslick he wrote, "It'll sound so cheerful and lovely that you will think I wrote it specially for you or even your young lady." He cited the benevolent influence of his composing spot on the Wörthersee: "[there are] so many melodies flying around that you have to be careful not to step on them." Meanwhile, having just finished the First Symphony after some fifteen years of wrestling with it, Brahms completed the Second—and several smaller works—during one delightful four-month working vacation in the summer of 1877.

To Clara Schumann, however, Brahms described the symphony as "elegiac." To his publisher he wrote, "The new symphony is so melancholy that you won't be able to stand it. I've never written anything so sad.... The score must appear with a black border." There the presumable joke is that the symphony usually strikes listeners as suave and enchanting. After all, every movement is in a major key.

The deeper irony hidden in Brahms's words is that the elegiac black border is as much a part of the symphony as its more explicit cheeriness. Brahms's Second is like a vision of nature and youth troubled by shadows that come and go like dark clouds in a summer sky.

In his book on the Second Symphony, *Late Idyll*, Harvard scholar Reinhold Brinkmann calls this supposed hymn to nature and serenity a "questioning of the pastoral world, a firm denial of the possibility of pure serenity." Brahms's testament to the past is haunted by a skepticism and foreboding that seem prophetic.

The questioning begins within the gentle opening. We hear a little three-note turn

in the basses (D–C-sharp–D), a melodic shape that will pervade the symphony. The basses are answered by an elegant wind phrase that at once suggests a Strauss waltz (Brahms admired the Waltz King) and the hunting horns of a Haydn symphony or divertimento. But all this gracious simplicity is deceptive. Anyone trying to waltz to this opening will fall on his face: the phrasing of the basses and the answering winds are offset by one measure, with neither predominating. At times the movement falls into tumultuous stretches where the meter is dismantled. The breezy and beautiful first theme is followed by a fervent second theme that, in itself, is in A major—but harmonized in F-sharp minor. Throughout the symphony, the brightness of major keys will be touched by darker minor-key tints.

The more salient voices disturbing the placid surface are the trombones and tuba. After the balmy opening, the music seems to stop in its tracks; there is a rumble of timpani like distant thunder, and the trombones and tuba whisper a shadowy chorale, in cryptic harmonies. That shadow touches the whole symphony. Later, the development section is intensified by braying brasses—startling for Brahms, more startling in this halcyon work.

From the beginning of the symphony's career there were some who saw the shadows. One of them, conductor and Brahms acquaintance Vincenz Lachner, complained to the composer about "the gloomy lugubrious tones of the trombones" intruding on the tranquility. Brahms replied with one of the most revealing statements he ever made about his music or about himself:

> I very much wanted to manage in that first movement without using trombones, ... But their first entrance, that's mine, and I can't get along without it, and thus the trombones.
>
> I would have to confess that I am... a severely melancholic person, that black wings are constantly flapping above us, and that in my output—perhaps not entirely by chance—that symphony is followed by a little essay about the great "Why."... It casts the necessary shadow on this serene symphony and perhaps accounts for those timpani and trombones.

The "little essay" Brahms mentions is another product of the same summer, the motet "Warum ist das Licht gegeben" (Opus 74, No. 1: "Wherefore is the light given to them that toil?") in which the chorus proclaims Job's anguished question, "Why? Why?" Thus the trombones, the necessary shadow, the great "Why."

The second movement begins with a sighing high-Brahmsian cello theme. While the tone throughout is passionate and Romantic, the movement's languid beauties are unsettled by rhythmic and harmonic ambiguity. It ends with a chromatic haze like an expansion of the first movement's trombone chorale—and underneath, the relentless strokes of timpani that for Brahms were an image of fate, and the thought of fate always ominous. The final sustained chord sounds remarkably frail and uncertain for B major.

If the keynote of the first two movements is tranquility compromised, in the last two movements gaiety and frivolity break out. Brahms was generally influenced by the vacation spots where he composed, for example the cliffs and crashing seas of Rügen that helped complete the stormy First Symphony. This time the pleasures of the Wörthersee have the last word. The third movement unfolds as a charming and jocular scherzo marked by sudden shifts of rhythm and meter: an elegant Allegretto grazioso leaping into a skittering Presto.

The finale is a romp, with one droll and delicious theme after another, ending unforgettably with a triumphant D major blaze of trombones. Here Brahms does something he was not supposed to know how to do—make an instrument the bearer of meaning. The trombones as harbingers of fate have become the heralds of joy;

avant-gardists of the next century would call that "tone-color composition." If the great "Why" is ultimately unanswerable, this time Brahms was happy to lay aside the question in favor of *joie de vivre,* flourishing his trombones like a wineglass.

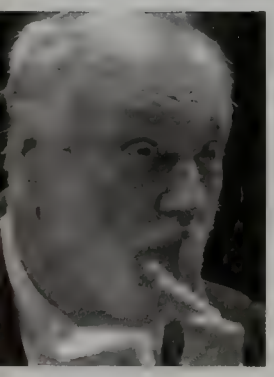
Of Brahms's four symphonies the Second often seems the most atavistic, the least ponderous and self-conscious. Yet in its pensive irony as in its masterful craftsmanship, in its dark moments as in its jubilation, the Second is essentially Brahms. He was a composer who looked back to the giants of the past as an unreachable summit, and who looked to the future of music and civilization with increasing alarm. He was a man who felt spurned by his beloved hometown of Hamburg, who called himself a vagabond in the wilderness of the world. So midway through his journey as a symphonist, Brahms wrote a serenely beautiful masterpiece whose secret message is that you can't go home again.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.

Guest Artists

Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as a distinguished conductor and humanist. In September 2002 Mr. Masur became music director of the Orchestre National de France in Paris, this season assuming the title of Honorary Music Director for Life, ensuring his close and active involvement with this orchestra for many more years to come. From 2000 to 2007 he was principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the Kurt Masur Fund for the Orchestra, endowing "conductor debut week" at the Philharmonic, in perpetuity in his honor. From 1970 until 1996 Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. In July 2007 Maestro Masur celebrated his 80th birthday in an extraordinary concert at the BBC Proms in London, conducting joint forces of the London Philharmonic Orchestra and the Orchestre National de France. A professor at the Leipzig Academy of Music since 1975, he has received numerous honors, among them the Cross of the Order of Merits of the Federal Republic of Germany in 1995; the Gold Medal of Honor for Music from the National Arts Club in 1996; the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York, both in 1997; and the Commander Cross of Merit of the Polish Republic in 1999. In March 2002 the President of the Federal Republic of Germany, Johannes Rau, bestowed upon Mr. Masur the Cross with Star of the Order of Merits of the Federal Republic of Germany, and in September 2007 the President of Germany, Horst Köhler, bestowed upon him the Great Cross of

the Legion of Honor with Star and Ribbon. In September 2008 Mr. Masur received the Furtwängler Prize in Bonn Germany; he is also an Honorary Citizen of his hometown Brieg. Kurt Masur has made well over 100 recordings with numerous orchestras. In 2008 he celebrated sixty years of his career as a professional conductor. Since his BSO debut in 1980, Kurt Masur has appeared frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood, where he also appears with the Tanglewood Music Center Orchestra. His most recent subscription concerts with the BSO were in January 2009, leading an all-Mendelssohn program celebrating the 200th anniversary of the composer's birth; he will lead a similar program with the Boston Symphony Orchestra next Saturday night here at Tanglewood, where he also leads the BSO in a program of Haydn, Mozart, and Beethoven on Friday night. Prior to this summer, his most recent Tanglewood appearance was in July 2007, leading music of Prokofiev and Beethoven and (duplicating his very first BSO program) a program of Mozart's last three symphonies in a single concert.

Garrick Ohlsson



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide for both his interpretive and technical skills. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire that ranges over the entire piano literature. A student of the late Claudio Arrau, he is noted for his performances of Mozart, Beethoven, and Schubert, as well as the Romantic repertoire. His concerto repertoire encompasses some eighty concertos, ranging from Haydn and Mozart to works of the twenty-first century. In the 2008-09 season, Mr. Ohlsson appeared in North America with the symphony orchestras of Atlanta, Philadelphia, Pittsburgh, and St. Louis, as well as the National Symphony Orchestra. With Michael Tilson Thomas and the San Francisco Symphony, he performed in San Francisco and on a west coast tour. He and pianist Yoko Nozaki reprised their "Mozart Dances" performances with Mark Morris Dance Group. His collaboration with contralto Ewa Podles included a North American tour and the release of their live-recorded recital from London's Wigmore Hall. A solo recital project focusing on the piano music of Scriabin and Russian contemporaries, which began in San Francisco and San Diego in spring 2008, continued through the 2008-09 season. In Europe Mr. Ohlsson performed with the Salzburg Mozarteum and Hugh Wolff, the Halle Orchestra with both Mark Elder and Edward Gardner, and the Deutsche Symphony Berlin. Also an avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, he can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. Eight discs of the complete Beethoven sonatas, a Bridge Records project in progress, have been released; volume three of the series won a 2008 Grammy Award for Best Instrumental Soloist Performance. His sixteen-disc Hyperion set of Chopin's complete works was released in fall 2008. He is currently recording a series with New York's WQXR in which he plays excerpts and talks about each of Beethoven's sonatas; the first ten sessions are available at WQXR.com. A native of White Plains, New York, Garrick Ohlsson began his piano studies at eight. He attended the Westchester Conservatory of Music and at thirteen entered New York's Juilliard School. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won first prizes at the 1966 Busoni Competition in Italy and 1968 Montréal Piano Competition, it was his

1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson, who makes his home in San Francisco, was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. Since his Boston Symphony debut at Tanglewood in 1971, Garrick Ohlsson has been a frequent guest with the orchestra both in Boston and at Tanglewood. For his most recent appearances with the BSO he was soloist in Schumann's Piano Concerto, in March 2008 with Herbert Blomstedt conducting and at Tanglewood last July with Shi-Yeon Sung. He previously appeared with the Tanglewood Music Center Orchestra in August 2004, performing Beethoven's Piano Concerto No. 4 with James DePreist conducting as part of that summer's Leonard Bernstein Memorial Concert.

Tanglewood Music Center Orchestra
(All-Brahms program, August 16, 2009)

BRAHMS Piano Concerto No. 2

First Violins
Tema Watstein
Tina Na Huang
Amy Galluzzo
Emma Sutton
Akiko Hosoi
Karin Andreasen
Fangyue He
Joseph Maile
Xin Jin
Laura Colgate
Julia D. Hunter
Alexandra Early
David Repking
Kaoru Suzuki
Francisco Ladrón de Guevara

Second Violins
Rochelle Nguyen
Laura Scalzo
Robert Landes
Dawn Posey
Tao Zhang
Vieen Leung
Jina Lee
Ruth Bacon
Du Rui
Kathryn Kilian
Te-Chiang Liu
Sophie Alscher

Violas
Krystalia Gaitanou
Chen-Erh Ho
Alyssa Hardie
Chi-Jui Lee
Ellen Gartner-Phillips
Edwin Kaplan
Sharon Bielik
Marissa Winship
Evan Buttemer
Amelia Clingman
Adam Neeley
Katherine Hagen
Sarah Bass
Derek Mosloff

Cellos
Yonah Etzion
Cherry Kim
Hope Shepherd
Alexandra Thompson
Jessica Wang
Matthew Beckmann
Xiao-Dan Zheng
Jongbin Kim
Michael Dahlberg
Charles Tyler
Michelle Kwon
Jacob Fowler
Rosanna Butterfield
Jeffrey Hood

Basses
Kevin Brown
Allison Cook
Tyler Shepherd
Gerald Torres
Tony Flynt
Nicholas Schwartz
Shawn Conley

Flutes
Katrina Walter
Heather Zinninger

Piccolo
Heather Zinninger

Oboes
Zachary Boeding
Henry Ward

Clarinets
Benjamin Seltzer
Emil Hudyyev

Bassoons
Meryl Summers
Anne Marie Power

Horns
Lauren Moore
Kolio Plachkov
Leelanee Sterrett
Russell Bonifedett

Trumpets
Michael Dobrinksi
Thomas Siders

Timpani
Derek Stults

Orchestra Personnel Manager
Christopher M. Powell

Librarians
Robert Olivia
John Perkel
Travis Hendra
(*TMC Fellow*)

BRAHMS Symphony No. 2

First Violins
Amy Galluzzo
Tina Na Huang
Tema Watstein
Ikuko Mizuno*
Karin Andreasen
Akiko Hosoi
Joseph Maile
Fangyue He
Laura Colgate
Xin Jin
Alexandra Early
Julia D. Hunter
Kaoru Suzuki
David Repking
Francisco Ladrón de Guevara
Emma Sutton

Second Violins
Laura Scalzo
Rochelle Nguyen
Dawn Posey
Wendy Putnam*
Vieen Leung
Tao Zhang
Ruth Bacon
Jina Lee
Kathryn Kilian
Du Rui
Sophie Alscher
Te-Chiang Liu
Robert Landes

Violas
Chen-Erh Ho
Krystalia Gaitanou
Chi-Jui Lee
Alyssa Hardie
Edwin Kaplan
Ellen Gartner-Phillips
Marissa Winship
Sharon Bielik
Amelia Clingman
Evan Buttemer
Katherine Hagen
Adam Neeley
Derek Mosloff
Sarah Bass

Cellos
Cherry Kim
Yonah Etzion
Alexandra Thompson
Owen Young*
Matthew Beckmann
Jessica Wang
Jongbin Kim
Xiao-Dan Zheng
Charles Tyler
Michael Dahlberg
Jacob Fowler
Michelle Kwon
Jeffrey Hood
Rosanna Butterfield
Hope Shepherd

Basses
Kevin Brown
Allison Cook
Tyler Shepherd
Edwin Barker*
Tony Flynt
Nicholas Schwartz
Shawn Conley
Gerald Torres

Flutes
Jeremiah Duarte Bills
Leah Arsenault

Oboes
Mary Lynch
Jeffrey Stephenson

Clarinets
Andrew Lowy
Ryan Yuré

Bassoons
Aaron Apaza
Andrew Cuneo

Horns
Timothy Riley
Russell Bonifede
James Ferree
Lauren Moore
Kolio Plachkov

Trumpets
Kevin Businsky
Eli Maurer

Trombones
Louis Olenick
Zenas Kim

Bass Trombone
Wei Wang

Tuba
John Elliott

Timpani
Matthew McKay

Orchestra Personnel Manager
Christopher M. Powell

Librarians
Robert Olivia
John Perkel
Travis Hendra
(*TMC Fellow*)

**BSO member*

Stu Rosner



FELLOWS OF THE 2009 TANGLEWOOD MUSIC CENTER

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Albert L. and Elizabeth P. Nickerson Fellowship

Ruth Bacon, Albuquerque, NM
Steve and Nan Kay Fellowship

Laura Colgate, Memphis, TN
Leo L. Beranek Fellowship/Gerald Gelbloom Memorial Fellowship

Alexandra Early, St Paul, MN
Lia and William Poorvu Fellowship

Amy Galluzzo, London, United Kingdom
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship/TMC Fellowship

Fangyue He, Shanghai, China
Dorothy and Charlie Jenkins Fellowship

Akiko Hosoi, Tokyo, Japan
Akiko Shiraki Dynner Memorial Fellowship

Tina Na Huang, Wu Han, Hu Bei, China
Lucy Lowell Fellowship/TMC Fellowship

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Fitzpatrick Family Fellowship

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Tappan Dixey Brooks Memorial Fellowship

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Philip and Bernice Krupp Fellowship/ TMC Fellowship

David Repking, St. Louis, MO
Carolyn and George R. Rowland Fellowship in honor of Reverend Eleanor J. Panasevich

Du Rui, He Fei, Anhui Province, China
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Pokross/Curhan/Wasserman Fellowship

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Max Winder Memorial Fellowship

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Harry and Mildred Remis Fellowship

Tao Zhang, Chengdu, Sichuan, China
Donald Law Fellowship

Viola

Sarah Bass, San Antonio, TX
Anna Sternberg and Clara J. Marum Fellowship

Sharon Bielik, Plainview, NY
James A. Macdonald Foundation Fellowship

Evan Buttemer, Vancouver Island, BC, Canada
Northern California Fellowship

Amelia Clingman, Amherst, MA
The Everett and Margery Jassy Fellowship/ TMC Fellowship

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Friends of Armenian Culture Society Fellowship

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Katherine Hagen, Bend, OR
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Michael and Sally Gordon Fellowship

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Merrill Lynch Fellowship

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Surdna Foundation Fellowship

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Ruth S. Morse Fellowship

Marissa Winship, Manhattan Beach, CA
Jacques Kohn Fellowship/TMC Fellowship

Cello

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Valerie and Allen Hyman Family Fellowship

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Stephen and Dorothy Weber Fellowship

Michael Dahlberg, Philadelphia, PA
Fassino Family Fellowship/Sagner Family Fellowship

Yonah Etzion, Caesarea, Israel
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Darling Family Fellowship
Charles Tyler, Glen Ellyn, IL
Morris A. Schapiro Fellowship
Jessica Wang, Bedminster, NJ
Robert and Luise Kleinberg Fellowship
Xiao-Dan Zheng, Moscow, Russia
The Edward I. and Carole J. Rudman Fellowship

Double Bass

Kevin Brown, Northfield, MN
Tanglewood Ushers & Programmers Fellowship, in memory of Kenneth Broad
Shawn Conley, Honolulu, HI
Frelinghuysen Foundation Fellowship
Allison Cook, Troy, MI
Clowes Fund Fellowship
Tony Flynt, Alexandria, VA
George and Ginger Elvin Fellowship
Nicholas Schwartz, Brookline, MA
Brookline Youth Concerts Awards Committee Fellowship/Harry and Marion Dubbs Fellowship
Tyler Shepherd, Richardson, TX
Jan Brett and Joe Hearne Fellowship
Gerald Torres, Cincinnati, OH
BSAV/Carrie L. Peace Fellowship

Flute

Leah Arsenault, Wells, ME
Marion Callanan Memorial Fellowship/ TMC Fellowship
Jeremiah Duarte Bills, Loomis, CA
Daphne Brooks Prout Fellowship
Katrina Walter, Chicago, IL
Theodore and Cora Ginsberg Fellowship/ Mr. and Mrs. Jay Marks Fellowship
Heather Zinninger, Louisville, KY
Leslie and Stephen Jerome Fellowship

Oboe

Zachary Boeding, Platte City, MO
Fernand Gillet Memorial Fellowship
Mary Lynch, Washington, DC
Steinberg Fellowship/Augustus Thorndike Fellowship
Jeffrey Stephenson, Columbia, SC
Ushers/Programmers Instrumental Fellowship in honor of Bob Rosenblatt
Henry Ward, Collingswood, NJ
Rita Meyer Fellowship

Clarinet

Emil Hudyyev, Ashgabat, Turkmenistan
Mr. and Mrs. David B. Arnold, Jr. Fellowship/ The Casty Family Fellowship
Andrew Lowy, Hastings-on-Hudson, NY
Evelyn and Ron Shapiro Fellowship/ TMC Fellowship
Benjamin Seltzer, New York, NY
Sydelle and Lee Blatt Fellowship/TMC Fellowship

Bass Clarinet

Ryan Yuré, Los Angeles, CA
Edwin and Elaine London Family Fellowship

Bassoon

Aaron Apaza, Rapid City, SD
Robert G. McClellan, Jr. & IBM Matching Grants Fellowship
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Denis and Diana Osgood Tottenham Fellowship/ Dana and Jesse Lehman Fellowship
Anne Marie Power, Santa Monica, CA
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Meryl Summers, Marshfield, MA
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Horn

Russell Bonifede, Oak Park, CA
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Michael Dobrinski, Seminole, FL
Armando A. Ghitalla Fellowship
Eli Maurer, Ridgewood, NJ
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Thomas Siders, Champaign, IL
Lost & Foundation Fellowship

Trombone

Zenas Kim, Gaithersburg, MD
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Bass Trombone

Wei Wang, Taiyuan, Shan Xi, China
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Tuba

John Elliott, Atkinson, NH
Frederic and Juliette Brandi Fellowship

Percussion

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Kyle Brightwell, Reston, VA
Edward G. Shufro Fund Fellowship

Matthew McKay, Fairfax, VA
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Susan B. Kaplan Fellowship

Harp

Heidi Van Hoesen Gorton, Pittsburgh, PA
Kathleen Hall Banks Fellowship/TMC Fellowship

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Gregory DeTurck, Cherry Hill, NJ
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Soprano

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Mezzo-Soprano

Andrea Coleman, Lincoln, NE
Lenox Athenaeum Fellowship/TMC Fellowship

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Sarah Kelsey, Fort Worth, TX
Daniel and Shirlee Cohen Freed Fellowship/ Pearl and Alvin Schottenfeld Fellowship

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Eduardo and Lina Plantilla Fellowship/ Tisch Foundation Scholarship

Tenor

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Steven Ebel, Jefferson, WI
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Red Lion Inn/Blantyre Fellowship

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Baritone

Alex Lawrence, Weston, MA
Bay Bank/BankBoston Fellowship

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Michael Anthony McGee, Dallas, TX
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Saul Nache, Silvis, IL
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Brent Besner, clarinet, Montreal, QC, Canada
Katherine Bormann, violin, Bismarck, ND
Stephanie Nussbaum, violin, Houston, TX
Pei-Ling Lin, viola, Taipei, Taiwan
Kathryn Bates Williams, cello, Concord, MA



Stu Rosner

2009 Tanglewood Named Concerts and Guest Artists

The Boston Symphony Orchestra wishes to thank the following for naming a concert or guest artist appearance during the 2009 Tanglewood season. Concerts and guest artists are available for naming to Boston Symphony, Boston Pops, and Tanglewood Annual Fund supporters of $25,000 or more and may also be endowed for a minimum of ten years.

2009 Tanglewood Named Concerts

June 29	•	**The Phyllis and Lee Coffey Memorial Concert**
July 5	•	**The Ting Tsung Chao Memorial Concert**
July 10	•	**The Boston Symphony Association of Volunteers Concert**
July 11	•	**Supported by a generous gift from John M. and Elizabeth W. Loder in honor of the 13,000 donors who support the Boston Symphony's Annual Funds.**
July 17	•	**The Cynthia and Oliver Curme Concert**
July 18	•	**The George and Roberta Berry Supporting Organization Concert**
July 19	•	**The George W. and Florence N. Adams Concert Endowed in Perpetuity**
July 20	•	**The Daniel Freed and Shirlee Cohen Freed Memorial Concert**
July 24	•	**The Jean Thaxter Brett Memorial Concert**
July 25	•	**The Joyce and Edward Linde Concert**
July 26-29	•	**The performances of *Don Giovanni* are supported in part by generous grants from the Geoffrey C. Hughes Foundation and by the Tanglewood Music Center Opera Fund with additional support from the Gregory E. Bulger Foundation.**
August 1	•	**The Evelyn and Samuel Lourie Memorial Concert**
August 2	•	**The Serge and Olga Koussevitzky Memorial Concert Sponsored by Country Curtains, The Red Lion Inn, and Blantyre**
August 7-11	•	**The 2009 Festival of Contemporary Music is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, and through grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.**
August 10	•	**The Margaret Lee Crofts Concert**
August 11	•	**The Fromm Concert at Tanglewood**
August 14	•	**The Canyon Ranch Concert**
August 15	•	**The Caroline and James Taylor Concert**

August 16	•	**The Leonard Bernstein Memorial Concert** **The 2009 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.**
August 22	•	**The Carol and Joe Reich Concert**
August 30	•	**Supported by a generous gift from Joyce and Edward Linde honoring James Taylor and John Williams for their extraordinary dedication to Tanglewood.**

2009 Named Support of Tanglewood Guest Artists

All appearances of the Tanglewood Festival Chorus	•	**Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus**
Garrick Ohlsson (August 16)	•	**Cynthia and Oliver Curme**

If you would like to learn more about the opportunities to name a concert or guest artist's appearance, please contact Elizabeth Roberts, Campaign Director and Director of Individual Giving, at (413) 637-5236 or eroberts@bso.org.



The Koussevitzky Society

The Koussevitzky Society recognizes gifts made since September 1, 2008, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, Tanglewood Music Center Annual Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of $3,000 or more during the 2008-2009 season. For further information, please contact Allison Cooley, Associate Director of Society Giving, at 413-637-5161.

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The Thomashefskys:

Music and Memories of a Life in the Yiddish Theater







Tanglewood

JAMES LEVINE MUSIC DIRECTOR

Seiji Ozawa Hall, August 19-20, 2009

2009 Tanglewood

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Florence Gould Auditorium, Seiji Ozawa Hall

The Thomashefskys
Music and Memories of a Life in the Yiddish Theater

Hosted by **Michael Tilson Thomas**

With the **Boston Symphony Orchestra**

Directed by **Patricia Birch**

Starring **Judy Blazer**
Starring **Neal Benari**

And featuring
Ronit Widmann-Levy and **Eugene Brancoveanu**

Script by **Michael Tilson Thomas**

Produced in association with **The Thomashefsky Project,**
Linda Steinberg, Executive Director and Media Designer

Kirk Bookman, Production Supervisor and Lighting Designer
Naomi Zapata, Associate Production Manager
Peter Grunberg, Musical Assistant and Orchestral Pianist
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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Seiji Ozawa Hall is prohibited.

Act I

Joseph Rumshinsky	Overture to *Khantshe in amerike* (1915)
Traditional Folk Song	A mantl fun alt-tsaytikn shtof [A coat from old-time stuff] **Judy Blazer**
Percy Gaunt	The Bowery (1892)
Abraham Goldfaden	Mirele's Romance from *Koldunye* [*The Witch*] (1879) **Ronit Widmann-Levy**
Abraham Goldfaden	Overture to *Koldunye*
Abraham Goldfaden	Babkelekh from *Koldunye* **Eugene Brancoveanu**
Giacomo Minkowsky Lyricist unknown	Vi gefloygn kum ikh vider [As If On Wings I Come] from *Aleksander, der kroyn prints fun yerusholaim* [*Alexander, Crown Price of Jerusalem*] (1892) **Ronit Widmann-Levy** **Eugene Brancoveanu**
Louis Friedsell	Kaddish from *Der Yeshive bokher* [*The Yeshiva Student*] (1900)
Arnold Perlmutter & Herman Wohl Lyrics by Louis Gilrod & Boris Thomashefsky	Medley from *Dos pintele yid* [*A Little Spark of Jewishness*] (1909) Pintele yid Shtoyst zikh on [Give a Guess] Bar Mitzvah March **Judy Blazer** **Neal Benari** **Ronit Widmann-Levy** **Eugene Brancoveanu**

Intermission

Act II

Arnold Perlmutter & Herman Wohl	Reprise from *Dos pintele yid*
Louis Friedsell & Others Lyrics by Isidore Lillian	*Greenhorn* Medley (1905-1908) **Judy Blazer**
Nora Bayes & Jack Norworth	Who Do You Suppose Married My Sister? Thomashefsky (1910) **Michael Tilson Thomas**
Abraham Goldfaden	Title Song from *Uptown, Downtown* (1916)
Joseph Rumshinsky Lyrics by Isidore Lillian	Khantshe from *Khantshe in amerike* (1912) **Judy Blazer**
Arnold Perlmutter & Herman Wohl Lyrics by Boris Thomashefsky	Lebn zol Columbus [Long Live Columbus], from *Der griner milyoner* [*The Green Millionaire*] (1916) **Neal Benari** **Eugene Brancoveanu**
Unknown	Incidental Music from *Minke di dinstmoyd* [*Minke the Maid*] (1917)
Joseph Rumshinsky Lyricist unknown	Title Song from *Vi mener libn* [*The Way Men Love*] (1919) **Eugene Brancoveanu**

Musical numbers arranged after the originals by Michael Tilson Thomas with orchestrations by Michael Tilson Thomas, Bruce Coughlin, and Peter Laurence Gordon.

English lyrics by Ted Thomas and Michael Tilson Thomas.

Video segments designed and produced by Dada. Media consultation by Concept Organization, Inc. First production visuals by Jeff Sugg.

Original sound design by Tom Clark. Additional sound design by Hal Nishon Soogian.

Readings excerpted from: *Kaddish for a Giant* by Ted Thomas; *Book of My Life* by Boris Thomashefsky; *The Story of My Life: The Sorrow and Joys of a Yiddish Star Actress* by Bessie Thomashefsky; Bessie's Beauty Column in *The Warheit* newspaper; *Di yidishe bine,* the Thomashefskys' magazine of *The Jewish Stage*; *Thomashefskis Teater Shriftn,* Boris Thomashefsky's *Writings on Theatre.*

Translations from the Yiddish by Chana Mlotek, Ronald Robboy, Kalman Weiser, Marc Miller and Dr. Eli Katz.

The Thomashefsky Project acknowledges the significant contribution of the following institutions whose archival materials were used in the research and production of *The Thomashefskys*: New York Public Library, Dorot Jewish Division, New York City; New York Public Library for the Performing Arts at Lincoln Center; New York Historical Society: Department of Prints, Photographs and Architectural Collections, New York City; Museum of the City of New York: Prints, Drawings and Photograph Collections; YIVO Institute for Jewish Research, New York City; Library of Congress: Music and Film Divisions, Washington, D.C.; Library of Congress: African and Middle Eastern Division; Harvard College Library, Harvard University, Cambridge, Massachusetts; American-Jewish Historical Society, Yiddish Theater Poster Collection, New York City; Brown University Library, Providence, Rhode Island; The Catskills Institute at Brown University; National Yiddish Book Center, Amherst, Massachusetts; Hebrew University, Israel Goor Theatre Archives, Jerusalem; Beth Hatfutsoth, Museum of the Diaspora, Tel Aviv; Jabotinsky Institute Archives, Tel Aviv; Jewish Museum of Maryland, Baltimore; Maryland Historical Society, Baltimore; Chicago Historical Society, Chicago; the Pasadena Playhouse, Pasadena, California; the Historic Mayfair Hotel Archives, Los Angeles and The B&O Railroad Museum, Baltimore.

Film segment courtesy of the National Center for Jewish Film at Brandeis University, Waltham, Massachusetts. Sharon Pucker Rivo, Executive Director.

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Audio selections courtesy of the Sound Archives, YIVO Institute for Jewish Research, New York, New York.

Cover photograph of Michael Tilson Thomas in "The Thomashefskys" by Stefan Cohen (Courtesy The Thomashefsky Project).

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Bessie Thomashefsky as Mamie in Der Yiddisher Yenki Dudl/The Jewish Yankee Doodle, 1901-1902 People's Theatre season

In his memoir, *Sounds from My Life*, composer Joseph Rumshinsky (1879-1956) wrote: "The situation of the composer in the Yiddish theater in general is a sad one. The world can never get to know his better musical creations, because the whole score—in which the ensembles, serious duets, romances, and the better songs are found—seldom, indeed hardly ever, gets to print....And the saddest thing is, as soon as the operetta closes and leaves the stage, the full score withers and dies...."



Joseph Rumshinsky pictured on the sheet music cover of Bessie Thomashefsky's 1912 hit

Unfortunately, Rumshinsky was right. Many of the scores have vanished—but not all.

In *The Thomashefskys*, you will hear the music of shows that played the theater houses of the Lower East Side in New York and other American cities to which the Thomashefsky troupe traveled in the late nineteenth and early twentieth centuries. To say these are rescued lost treasures is not an exaggeration. For ten years, The Thomashefsky Project has been searching out, reconstructing, and preserving these disintegrating scores. Extant fragments of musical manuscripts, discovered at various archives, have been pieced together and transcribed into a digitized music program on their way to becoming as true a reflection of the original works as possible. And as the manuscripts contained little or no annotation, it remained for Michael Tilson Thomas to bring them to life—to edit and arrange the material, according to his memory of how his grandmother Bessie Thomashefsky, uncle Harry Thomashefsky, and father Ted Thomas performed the numbers in the living room of his North Hollywood family home in the 1950s.

This quest for the exact flavor of the music as it reverberated through the theater houses of the Lower East Side a century ago has remained a priority for Michael Tilson Thomas. The first time I heard him speak about his grandparents, he pondered on what it may have felt like to be alive at that time and in that place. He quoted from Aaron Copland: "You compose because you want to somehow summarize in some permanent form your most basic feelings about being alive, to set down...some sort of permanent statement about the way it feels to live now, today. So that when it's all gone, people will be able to go to the artwork of the time and get some sense of what it felt like to be alive in this year." We hope that *The Thomashefskys* will enable audience members to feel connected to the world of Boris and Bessie Thomashefsky, the world of the fledgling American immigrant, where, as MTT has expressed it, "new unimagined questions were waiting around every glittering corner."

When *The Thomashefskys* premiered at Carnegie Hall in April 2005, several members of the audience commented that the music didn't "sound Jewish." This response may be due, in part, to sensibilities nurtured by *Fiddler on the Roof*—Broadway's projection of Sholom Aleichem's village of Anatevka—and to contemporary Klezmer arrangements. It may also be due to unfamiliarity with the basic nature of Jewish music, a secular and sacred heritage in development since early post-biblical times.

The Ashkenazic (East European) Jews, in particular, created a rich body of melody. They developed liturgical music with Hebrew and Aramaic prayer texts, and, in all areas where Jews settled, their minstrels mingled with other music-makers, borrow-

ing and adapting elements from each other. These traveling minstrels, called *badkhonim* (literally, ones who concoct, create, make known), were folk educators as well as entertainers and sang Yiddish songs imbued with meaning. As conditions grew harsher in Tsarist Russia, their songs also took on qualities of consolation and counsel.



Abraham Goldfaden, the "Father of Yiddish Theater" (Collection of the YIVO Institute for Jewish Research, New York)

European Yiddish theater was officially born only five years before Boris Thomashefsky emigrated to America. Abraham Goldfaden (1840-1908), generally regarded as the "Father of Yiddish Theater," wrote and presented the first productions in Jassy, Romania, in 1876. Having himself been a *badkhen* for many years, he now set out to create a type of Jewish opera or operetta, for which he interwove music from synagogue chants, religious hymns, holiday songs, Hasidic tunes, Yiddish folk songs, Slavic melodies, and European grand opera arias. That such an eclectic recipe would almost immediately be labeled as "Jewish music" is not unusual. The history of Jewish music, as the history of Jewish culture itself, embodies the intermingling of traditional elements with new stylistic influences culled from the worlds in which Jews found themselves. We are talking about a nomadic people, after all.

Boris Thomashefsky writes in his *Autobiography* that, as a boy of five in Kaminska, while learning liturgical numbers from his grandfather, the *Talner Khasn*, he was also singing Goldfaden songs. In America, a number of Goldfaden's operettas became mainstays of Boris Thomashefsky's early repertory, including *Koldunye* (often referred to as a Yiddish Cinderella story), the musical drama chosen by the enterprising fifteen-year-old for the first presentation of Yiddish theater in America (New York City, 1881). It also includes *Shulamis*, produced in Boston's Music Hall in 1888 and featuring fifteen-year-old Bessie Kaufman, who had just run away from home to join Boris Thomashefsky and become a *starke*. Both Boris and Bessie Thomashefsky had great affection for Goldfaden and helped him in his waning years in New York. In 1907, to support the ailing Goldfaden, Boris Thomashefsky agreed to present his last play, *Ben Ami*, at People's Theater. Rehearsals were still in progress when the Father of Yiddish Theater died. Bessie was at his bedside.

While Goldfaden's operettas dominated the Thomashefskys' early repertory, the composer Joseph Rumshinsky wrote the scores for the majority of Boris and Bessie's later hits. Rumshinsky was forty years younger than Goldfaden, born in Vilna the same year that Boris Thomashefsky premiered *Koldunye* in New York City. He thus came of age in the 1890s, when there was an already established Yiddish theater and Jewish popular music style. As Mark Slobin, author of *Tenement Songs*, explains: "It was also the heyday of pre-Revolutionary salon and cabaret music in Russia, and all these streams flowed through his musical life. Coming to America in 1906, Rumshinsky became the most prolific and influential of the operetta composers. He lived through the transition from the older European-based plots and musical styles to the advent of the lighter Americanized shows that set popular taste in the 1920s."

The program assembled by Michael Tilson Thomas for *The Thomashefskys* enables us to travel the distance from Goldfaden to Rumshinsky, to stand on the threshold where sounds of Jewish music entered mainstream American life and gradually evolved into something new.

The themes of the Thomashefskys' productions evolved accordingly over the years—from Biblical tales and nostalgic stories of the old country to the personal and social

conflicts of acculturation in America. However, no one season can be called typical, and attempts by historians to label their repertory as "*shund*" (a somewhat derogatory Yiddish term denoting "popular" as opposed to "serious" work) are easily refuted. Bessie and Boris Thomashefsky are no easier to label than their grandson, Michael Tilson Thomas; eclecticism and the quest for new challenges are ever present. Consider the offerings of the their first season at The People's Theater, 1902-1903: in addition to two original dramas by Yiddish playwright Leon Kobrin dealing with religious subject matter, old world myths, and the immigrant experience, Yiddish versions of the following were presented: Goethe's *Faust,* Hugo's *Hunchback of Notre Dame,* and Shakespeare's *Romeo and Juliet* (with Boris Thomashefsky playing Mephistopheles, the hunchback, and Romeo, respectively).

Hundreds of manuscripts of dramas and comedies belonging in the Thomashefsky repertory have been found by The Thomashefsky Project, and a number have been translated. In comparing these productions and Boris and Bessie's accomplishments in the context of the broader Yiddish theater scene, some conclusions about their unique contributions can be made.

The first is their dedication to socio-political causes. For them, the theater was a vehicle for social transformation. Between 1912, when Bessie Thomashefsky first appeared in *Khantshe in America,* to 1922, the end of her stint as owner of Bessie Thomashefsky's People's Theater, she produced and starred in more than a dozen plays dealing with women's rights and struggles, such as suffragette causes and unwed motherhood. As the first Yiddish actress to publish her memoirs and own and operate her own theater, she taught by example. Boris Thomashefsky also never shied away from controversial issues and kept a close eye on current events in Europe. As evidenced by his chronicles of a 1913 trip back to Eastern Europe, his childhood memories of the pogroms were always with him. Until his death, he continued to write plays about victims of anti-Semitism, such as Alfred Dreyfus and Mendel Baylis. A manuscript in the Michael Tilson Thomas Collection, written in Boris's hand, records his eyewitness account of the 1925 trial of Stanislaw Steiger, a Jew falsely accused of attempting to murder the Polish president. In 1933, while most Americans were oblivious to the impending danger of the Third Reich, Boris wrote two plays about Hitler.



Poster featuring "The Eminent Jewish Artist Bessie Thomashefsky" with four of her most famous roles illustrated below her portrait: (left to right) Minke di dinstmoyd/Minke the Maid, Der griner bokher/The Greenhorn Boy, Der Yisheve bokher/The Yeshivah Boy (aka Hamlet), and Suzi Bren/Susie the Firebrand, c.1917 (Courtesy The Thomashefsky Project, Michael Tilson Thomas Collection of Yiddish Theatre)

Second, Boris and Bessie Thomashefsky's comic plays never lapsed into slapstick or buffoonery. They were quick to expose the foibles of their people, but they did so with affection, wit, and dignity.

Third, their daring programming helped to shape the course of American drama. By importing the works of Ibsen, Hauptmann, Ansky, Chekhov, Wilde, and other avant-garde playwrights, a bridge between the new European theater art forms and the American theater was built for a brief but momentous period.

And finally, whether due to personal magnetism, insight, ability to inspire, or entrepreneurial acumen, they attracted countless authors, composers, actors, musicians, producers, and designers. Together, this creative circle of talent produced plays and operettas that



Poster for Boris Thomashefsky in one of his most famous roles: Solomon Putterknopf, "The Green Millionaire," 1916. (Collection of the American-Jewish Historical Society, New York)

were pioneering products in every sense, reflecting new approaches to scriptwriting, musical composition, choreography, acting, directing, and scenic design. And although this phase of Yiddish theater was shortlived, its influence continued as its participants went on to Broadway, Hollywood, and elsewhere, helping to shape the development of American popular culture.

The story of Boris and Bessie Thomashefsky, Yiddish theater, and the immigrant experience is vast and complicated. No doubt hundreds of tales and melodies still lie dormant among the materials accumulated by The Thomashefsky Project, waiting to be brought to life in the years ahead. Meanwhile, *The Thomashefskys* is, in the words of its host, offered to you as "an affectionate introduction."

LINDA STEINBERG

Linda Steinberg is Executive Director of The Thomashefsky Project.

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Yiddish playwright Leon Kobrin, flanked by Boris and Bessie Thomashefsky, reading a new play to the Thomashefsky Company, 1910 (Collection of the Israel Goor Archives, Hebrew University, Jerusalem, Israel)

Artists

Michael Tilson Thomas



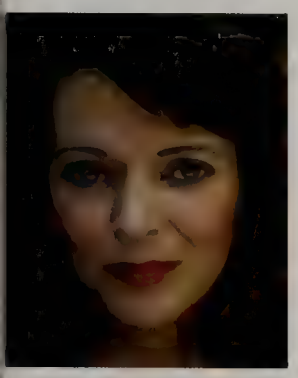
Michael Tilson Thomas (conductor and narrator), the grandson of Boris and Bessie Thomashefsky, is music director of the San Francisco Symphony, artistic director of the New World Symphony, and principal guest conductor of the London Symphony Orchestra. A Los Angeles native, Mr. Tilson Thomas began his formal music studies at the University of Southern California, where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age nineteen he was named music director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen, and Copland on premieres of their works at Los Angeles's famed Monday Evening Concerts. During this same period he was pianist and conductor for Gregor Piatigorsky and Jascha Heifetz. In 1969, after winning the Koussevitzky Prize at Tanglewood, Mr. Tilson Thomas was appointed assistant conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the BSO, gaining international recognition when he replaced music director William Steinberg in mid-concert at Lincoln Center. Subsequently named associate conductor and then principal guest conductor of the orchestra, he remained with the BSO until 1974. Mr. Tilson Thomas was music director of the Buffalo Philharmonic from 1971 to 1979, principal guest conductor of the Los Angeles Philharmonic from 1981 to 1985, and principal conductor of the London Symphony Orchestra from 1987 to 1995. Music director of the San Francisco Symphony since 1995, he has toured extensively with that orchestra in the United States, Europe, and Asia. His guest conducting engagements include frequent appearances with the major orchestras of Europe and the United States. In 1987 Mr. Tilson Thomas created the New World Symphony, a post-graduate orchestral academy based in Miami Beach. Over 700 graduates of the academy are now in musical leadership positions internationally. In 1991 he and the New World Symphony were presented in a series of benefit concerts for UNICEF featuring Audrey Hepburn as narrator of Mr. Tilson Thomas's composition *From the Diary of Anne Frank*; the work has since been translated and performed in many languages worldwide. In August 1995 Mr. Tilson Thomas led the Pacific Music Festival Orchestra in the world premiere of his *Shówa/Shóah*, written in commemoration of the fiftieth anniversary of the bombing of Hiroshima. He has also written song cycles for Thomas Hampson and Renée Fleming. His extensive television work includes a series with the London Symphony Orchestra for BBC Television and the telecasts of the New York Philharmonic Young People's Concerts from 1971 to 1977. Starting in 2004, Mr. Tilson Thomas and the San Francisco Symphony embarked on a multi-tiered media project, "Keeping Score," which includes television, web sites, radio programs, and programs in the schools. In April 2009 he conducted the YouTube Symphony Orchestra in Carnegie Hall; the orchestra was the first ever assembled by worldwide on-line auditions. *Viva Voce*, his volume of conversations with British critic Edward Seckerson, is published by Faber & Faber. A Chevalier des Arts et Lettres and a Fellow of the American Academy of Arts and Sciences, Mr. Tilson Thomas has been named *Gramophone*'s Artist of the Year and *Musical America*'s Musician of the Year. He has won seven Grammys for his recordings and in 2008 received a Peabody Award for his radio series "The MTT Files." Michael Tilson Thomas's Tanglewood appearances this summer are his first since 1988, when he led music of Rimsky-Korsakov, Sibelius, and Stravinsky in a concert of his own with the Boston Symphony Orchestra, and then led music of Bernstein, Mahler, and Copland as part of the gala BSO concert celebrating Leonard Bernstein's seventieth birthday. This coming Sunday afternoon, having led the BSO in a program of Rachmaninoff and Shostakovich with pianist Yefim Bronfman last Saturday night, he returns to the BSO podium for the orchestra's final concert of the summer, leading Charles Ives's *Decoration Day* and Beethoven's Ninth Symphony.

Patricia Birch



Patricia Birch (director) has earned two Emmy Awards and five Tony nominations in a career that crosses all media. Other honors include Drama Desk, Outer Critics Circle, Barrymore, Billboard, and MTV awards, as well as a Directors Guild nomination and the prestigious Fred Astaire Award for her choreography and direction of music-driven projects ranging from Sondheim to the Rolling Stones. Ms. Birch has created the musical staging for original Broadway and off-Broadway shows including *Grease*; *You're a Good Man, Charlie Brown*; *The Me Nobody Knows*; *A Little Night Music*; *Candide*; *Over Here*; *Diamond Studs*; *The Happy End*; *Pacific Overtures*; *They're Playing Our Song*; *Gilda Radner, Live from New York*; *Zoot Suit*; *Rosa*; *Parade*; *Like Jazz*; and *LoveMusik*, with Donna Murphy and Michael Cerveris, directed by Harold Prince. Direction as well as choreography credits include *Celebrating Gershwin* at BAM and the televised concert production of *On the Town* with the London Symphony Orchestra, both with Michael Tilson Thomas; the Melissa Manchester musical *I Sent a Letter to My Love*; the original production of Maurice Sendak and Carole King's *Really Rosie*; Joe Raposo's *Raggedy*; *The Snow Queen*, a multi-media docu-musical about the Comedian Harmonists; the Cy Coleman musical *Exactly Like You*, and *Portraits in Jazz* (music by Cy Coleman, lyrics by Marilyn and Alan Bergman) at the Kennedy Center in 2002. She worked with Michael Tilson Thomas and the San Francisco Symphony on *Le Rossignol*, the double bill *Of Thee I Sing/Let 'Em Eat Cake*, and, this past June, *Iolanthe*. In development are *Orphan Train*, a dramatic musical, and *Wo Dzai*, a multi-media martial arts adventure. Opera and music projects include *Salome*, *The Mikado*, *Candide*, and *Street Scene* for New York City Opera; *The Mass* and *The Balcony* for the Opera Company of Boston, also presented at the Bolshoi Theatre; and *A Wedding* by William Bolcom, Arnold Weinstein, and Robert Altman at Chicago Lyric Opera. Ms. Birch's film credits include choreography for all musical sequences for *Grease* and direction as well on *Grease 2*. She also staged musical sequences for *Big*, *Working Girl*, *Sleeping with the Enemy*, *Stella*, *Awakenings*, *Billy Bathgate*, *Roseland*, *The Wild Party*, *First Wives Club*, *The Human Stain*, and *The Stepford Wives*. For television, Ms. Birch has directed *Natalie Cole: Unforgettable with Love* and *Celebrating Gershwin*, both of which earned her Emmy Awards in direction; *Dance in America* for the 20th anniversary of PBS's "Great Performances"; and Natalie Cole's *Untraditional Traditional Christmas* featuring Elmo. She was a choreographer for *The Electric Company* and spent six years staging numbers for Gilda Radner, Steve Martin, Bill Murray, John Belushi, Jim Belushi, Dan Ackroyd, and many guest stars on *Saturday Night Live*. She also directed music videos for Cyndi Lauper, the Rolling Stones, the Oak Ridge Boys, Carly Simon, and NBC's Olympics telecast.

Judy Blazer



Judy Blazer (Bessie Thomashefsky) began her career as a young singer in opera, oratorio, and recital in New York City and throughout Italy. She moved into Broadway theater with leading roles in *Me and My Girl* (Sally), *A Change in the Heir* (Prince Conrad), *Titanic* (Lady Caroline), and Neil Simon's *45 Seconds from Broadway* (Cindy). Most recently on Broadway she was seen in *LoveMusik*, directed by Harold Prince. Off-Broadway, she was featured in *Candide* (the Old Lady) with New York City Opera, *The House of Bernalda Alba* (LTC), *Sweeney Todd* (the Beggar Woman) with New York City Opera, *The Torch Bearers* (Florence) with The Drama Dept., Lincoln Center's *Hello Again* by Michael John LaChiusa (Drama Desk nomination), The Roundabout's *Hurrah at Last* by Richard Greenberg, and the New York City Center Encores production of *Connecticut Yankee* (Alice/Sandy). Ms. Blazer has sung at the Metropolitan Opera as a soloist in Twyla Tharp's *Everlast* with American Ballet Theatre, and has performed in concert at Lincoln Center singing music of Ricky Ian Gordon and at Joe's Pub at the Public Theater

singing songs of Michael John LaChiusa. She has recorded music of both these artists and has been a guest on the recordings of vocalist Mandy Patinkin and violinist Nadja Salerno-Sonnenberg, as well as a featured artist on over twenty other recordings. Ms. Blazer has been seen on television in two episodes of *Law and Order* (as Defense Attorney Simon and as Clara Porazzi, convicted murderer), *As the World Turns* (Ariel), *Guiding Light* (Marissa), and as a featured artist on two PBS specials, *Bernstein's New York* and *In Performance at the White House.* Regionally, she has just completed a run as Luz in *Giant* at the Signature Theatre. She has played the title roles in *Funny Girl* at Sundance Theater, *The Miracle Worker* at George Street Playhouse, *My Fair Lady* at the Paper Mill Playhouse and the 5th Avenue Theatre in Seattle, *Peter Pan* at Artpark, and *The Night Governess* at McCarter Theatre. She has also been seen as Maria in Shakespeare's *Twelfth Night* at the Long Wharf Theatre and as Lily Garland in *On the 20th Century* with the American Musical Theatre of San Jose. A graduate of the Manhattan School of Music, Ms. Blazer has been on the voice faculty of New York University and a guest teacher in colleges throughout the United States and Russia. She is also artistic director of the Artist's Crossing Theatre Company and School.

Neal Benari



Neal Benari (Boris Thomashefsky) has been a professional actor and singer for over thirty years and has numerous stage, film, and television credits. He has appeared on Broadway eight times, most recently in David Leveaux's revival of *Fiddler on the Roof.* Other Broadway appearances include Disney's *Aida,* Blake Edwards's *Victor/Victoria* starring Julie Andrews, Sir Peter Hall's *The Merchant of Venice, Chess, Joseph and the Amazing Technicolor Dreamcoat, Roza,* and *The First.* He can also be heard on the Broadway cast recordings of *Joseph and the Amazing Technicolor Dreamcoat* and *Chess.* Mr. Benari has worked extensively in regional theaters and on national tours. He recently played the title character in Ken Ludwig's farce *Lend Me A Tenor,* Zuniga in Franco Dragone's "pop" adaptation of *Carmen* at the La Jolla Playhouse, and Don Quixote/Cervantes in the Maltz Jupiter Theater production of *Man of La Mancha* (nominated for a Carbonell award). Other major roles have included Tevye in *Fiddler on the Roof,* Tateh in *Ragtime,* Professor Higgins in *My Fair Lady* (Carbonell and CEA nominations), Sweeney in *Sweeney Todd,* Voltaire/Pangloss in *Candide,* Macheath in *The Threepenny Opera,* and, under the auspices of Joe Papp and the NY Public Theater, Schaunard in *La bohème.* On tour he has played the villainous Zoser in Disney's *Aida,* Captain Von Trapp opposite Marie Osmond in *The Sound of Music,* Thenardier in *Les Misérables,* and the piano-playing Sidney Cohn in *On Your Toes,* directed by the legendary George Abbott. His film and television credits include appearances on *The Sopranos, And the Band Played On, Sea of Love* with Al Pacino, various episodes of *Law and Order, The Trials of Rosie O'Neill, Mathnet, The Equalizer,* and Sidney Lumet's *100 Centre Street.* Neal Benari is very pleased to reprise the role of Boris Thomashefsky in Michael Tilson Thomas's *The Thomashefskys.* For more information visit www.nealbenari.com.

Ronit Widmann-Levy

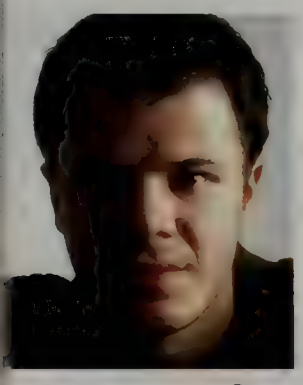
Ronit Widmann-Levy (various roles, including Mme. Krantzfeld and Sophie Karp, co-star of *Alexander, Crown Prince of Jerusalem*) has received accolades for her operatic and concert performances throughout the world. A versatile artist equally at home on both concert and opera stages, she has sung in opera houses and festivals in San Francisco, Chicago, Washington, Cincinnati, Kentucky, Berlin, Munich, London, Bangkok, and Jerusalem. She has also sung at the Ravinia Festival in Chicago, the Bath and Dartington festivals in England, the Jüdische Kulturtage in Berlin, and the America Haus Concert Series in Munich. Ms. Widmann-Levy made her debut with the

San Francisco Symphony in February 2005 in Schumann's *Das Paradies und die Peri,* conducted by Ingo Metzmacher. She has regularly performed with Michael Tilson Thomas and the San Francisco Symphony in Carnegie Hall, with the Chicago Symphony Orchestra, and with the New World Symphony Orchestra. Her interpretation of Arnold Schoenberg's *Pierrot Lunaire* has won praise and she has been invited to perform the work in Europe and the United States. Ronit Widmann-Levy's repertory includes the operatic roles of Violetta in *La traviata,* Konstanze in *Die Entführung aus dem Serail,* Madama Butterfly, Micaela in *Carmen,* Mimì in *La bohème,* Liù in *Turando*t, Gilda in *Rigoletto,* and Freia in *Das Rheingold,* and, on the concert stage, *Carmina burana,* Beethoven's Ninth Symphony, and Mahler's Second and Fourth symphonies. She is renowned for her interpretation of Ladino (a Judeo-Spanish language) Romansa and in fall 2005 embarked on a world concert tour of music from her CD *Como la Rosa.* Future engagements include further performances of "Como la Rosa" (a concert of Ladino Romansa for voice and guitar) and "Mozart's Life Through his Letters and Music" with the Broderick Ensemble.

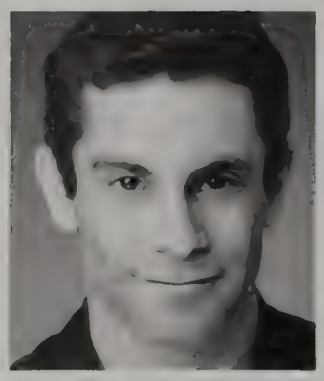


Eugene Brancoveanu

Eugene Brancoveanu (various roles including Young Boris Thomashefsky and Leon Blank, co-star of *The Green Millionaire*) recently gave acclaimed performances as the Pilot in Rachel Portman's *The Little Prince* with San Francisco Opera. In 2008-09 he returned to that company as Belcore in *L'elisir d'amore*; sang Karnak in Lalo's *Le Roi d'ys* with the American Symphony Orchestra and the Count in *Le nozze di Figaro* with the Livermore Valley Opera; performed as soloist in *Elijah* at the University of California, Davis, and in *Carmina burana* with the Peninsula Symphony Orchestra; and, with Los Angeles Philharmonic, continued in Michael Tilson Thomas's *The Thomashefskys,* which he premiered at Carnegie Hall and reprised with the New World Symphony and San Francisco Symphony. In 2007-08 Mr. Brancoveanu made his New York City Opera debut as Pandolfe in *Cendrillon,* sang the Pilot in *The Little Prince,* appeared as soloist in Brahms's *German Requiem* with the Alabama Symphony Orchestra, and performed with the Pacific Symphony Orchestra in a Bernstein concert. Since his San Francisco Opera debut in 2005-06 as the Second Prisoner in *Fidelio,* he has returned there as Christian in *Un ballo in maschera,* Marullo in *Rigoletto,* Morales in *Carmen,* Frank in *Die Fledermaus,* Fiorello in *Il barbiere di Siviglia,* and the Innkeeper and Captain in *Manon Lescaut.* He was appointed an Adler Fellow at the San Francisco Opera for two seasons, directly following his critically acclaimed summer 2004 performances as Tarquinius in Britten's *The Rape of Lucretia* with the Merola Opera Program. Having originated the role of Marcello in Baz Luhrmann's Broadway production of *La bohème,* the honorary Tony Award-winner also received a 2004 LA Stage Alliance Ovation Award for his performances in the Los Angeles production. Other career highlights include Boris in Shostakovich's *Moskau, Tscherkomuschki* at Staatstheater Stuttgart, Nicomedes in Lou Harrison's *Young Caesar* for Ensemble Paralèlle, a recital as part of the Schwabacher Debut Recital Series, Figaro in *Le nozze di Figaro* with the International Music Festival in Gut-Immlings, Germany, and the title role in Philip Glass's *Orphée* with Universität Mozarteum Salzburg. His numerous roles with Romanian State Opera include the Count in *Le nozze di Figaro,* the title role in *Don Giovanni,* Silvio in *I pagliacci,* Figaro in *Il barbiere di Siviglia,* Escamillo in *Carmen,* and Uberto in *La serva padrona.* A graduate of the American Institute of Musical Studies in Graz and the Universität Mozarteum in Salzburg, Mr. Brancoveanu is also a winner of the National Young Opera Singer Competition in Leipzig, the International Music Award in Loenberg, and the International Opera contest "Ferruccio Tagliavini" Deutschlandsberg with Dame Joan Sutherland as Head of Jury.



Peter Grunberg



Australian-born Peter Grunberg studied in England and Switzerland, where in his early twenties he played keyboard concertos by Bach, Mozart, Poulenc, and Gershwin with the Orchestre de la Suisse Romade. He has been head of the music staff at Geneva's Grand Théâtre (1981-88) and at San Francisco Opera (1992-99); his conducting debut at the Grand Théâtre in 1988 with Mozart's *The Magic Flute* was followed by an appointment as conductor-in-residence with the Sydney Symphony Orchestra. Conducting engagements in the United States have included San Francisco Opera and the San Francisco Symphony, where he holds the position of special musical assistant to Michael Tilson Thomas. He has directed programs of music by Bach and Handel at the Pacific Music Festival in Sapporo, Japan, performed chamber music with members of the Vienna Philharmonic, and given orchestral concerts at the Great Hall of the Moscow Conservatory. In recent years he was invited by Michael Tilson Thomas to conduct the New World Symphony in Miami; has appeared with vocalists Michelle De Young and Thomas Hampson and with violinist Joshua Bell; was a panel member for several symposia with the Los Angeles Philharmonic, and, as artistic advisor to Chamber Music San Francisco, appeared in concert in its inaugural season. Much in demand as a teacher and coach in young artists' programs from Yale University and the Cincinnati School of Music to San Francisco's Merola Program and Houston Grand Opera, he has accompanied song recitals with vocalists including Frederica von Stade (with whom he appeared at Tanglewood last summer), Franz Grundheber, Laura Claycomb, and Deborah Voigt.

Kirk Bookman

Kirk Bookman (production supervisor and lighting designer) has designed the lighting for numerous New York productions, including *What Then* at the Ohio Theater, *The Cook* at Intar Theatre 53, *Recent Tragic Events* at Playwrights Horizons (starring Heather Graham), and *Shanghai Moon* at Drama Department (starring Charles Bush). His credits for the National Actors Theatre on Broadway are *The Sunshine Boys* (Jack Klugman and Tony Randall), *The Gin Game* (Julie Harris and Charles Durning), *Gentlemen Prefer Blondes*, and *Right You Are*. For the Irish Repertory Company in New York, his presentations include *Bedbound*, *Playboy of the Western World*, *Eclipsed*, and two productions directed by Tony Walton, *The Importance of Being Earnest* and *Major Barbara*. Other New York productions include *Mondo Drama*, *Havana Is Waiting*, *Force Continuum*, *My One Good Nerve* (starring Ruby Dee), *The Green Heart* at Manhattan Theatre Club, *The Shawl*, *Rude Entertainment*, *The Book of Liz* (David and Amy Sedaris), *Les MIZrahi* (Isaac Mizrahi), *Hope Is the Thing with Feathers*, *As Thousands Cheer*, and *June Moon*. Regionally, Mr. Bookman has designed at such notable theaters as Goodspeed Opera House (Haddam, Connecticut), Cincinnati Playhouse in the Park, Geva Theatre (Rochester, New York), Coconut Grove Playhouse (Miami, Florida), and Santa Fe Stages (Santa Fe, New Mexico). Ballet credits include English National Ballet, Santiago Ballet, Cincinnati Ballet, and Kansas City Ballet. Projects with the San Francisco Symphony include *The Thomashefskys*, *Of Thee I Sing*, *Oedipus Rex*, *The Nightingale*, and *A Flowering Tree*. His most recent work is *A Flowering Tree* directed by Peter Sellars.

Linda Steinberg

Linda Steinberg (media designer) has served as executive director of The Thomashefsky Project since it was founded in July 1998, in order to rescue the story of the Thomashefskys and early American Yiddish theater's contribution to American cultural life, to communicate this story with authenticity through the visual and performing arts, and

to preserve it in an accessible mode for future generations. During the prior decade she was director of The Jewish Museum San Francisco, earning numerous awards for arts excellence for the institution and personal awards for publication and exhibition design. She has also been curator of collections for the National Museum of American Jewish History in Philadelphia, associate director of the Center for the Arts at the University of Judaism in Los Angeles, and director of the Brandeis-Bardin Institute in Simi Valley, California. In addition to being on the national lecture circuit with themes on Jewish and Israeli art history, Ms. Steinberg has taught on the art faculties of the University of Judaism's Lee College for Jewish Studies, Los Angeles; the California College of Arts and Crafts, Oakland; and San Francisco State University. Among the institutions for which she has served as guest curator or arts consultant are the Museum of Jewish Heritage, New York City; the National Foundation for Jewish Culture, New York City; Moore College of Art, Philadelphia; the Skirball Museum, Los Angeles; and the Los Angeles County Museum of Art. A visiting scholar at Stanford University, she is currently working on a book about the Thomashefskys.

Naomi Zapata

Naomi Zapata (associate production manager) is honored to be working with the exceptional Thomashefsky Company again after a successful engagement in Miami Beach. A longtime South Florida resident, Ms. Zapata has worked with such organizations there as Acme Acting Company, Florida Shakespeare Theatre, Florida Grand Opera, Coconut Grove Playhouse, the New World Symphony, and Mosaic Theatre, where she is currently the resident stage manager. New York associations include Brooklyn Academy of Music, La MaMa E.T.C., and Hudson Valley Shakespeare Festival. Naomi holds a B.F.A. in stage management from North Carolina School of the Arts.

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Alexander Velinzon
Bonnie Bewick
Julianne Lee
Nancy Bracken
Glen Cherry
Jennie Shames
Gerald Elias

Second Violins
Haldan Martinson
Ronald Knudsen
Ronan Lefkowitz
Frank Powdermaker
Caroline Pliszka
Christopher Wu

Violas
Cathy Basrak
Edward Gazouleas
Michael Zaretsky
Kazuko Matsusaka
Lisa Suslowicz
Kathryn Sievers

Cellos
Martha Babcock
Sato Knudsen
Adam Esbensen
Owen Young

Basses
Benjamin Levy
Todd Seeber

Flute
Elizabeth Ostling

Piccolo
Cynthia Meyers

Clarinet
Thomas Martin

Trumpet/Cornet
David Krauss
Bruce Hall

Trombone
Toby Oft

Percussion
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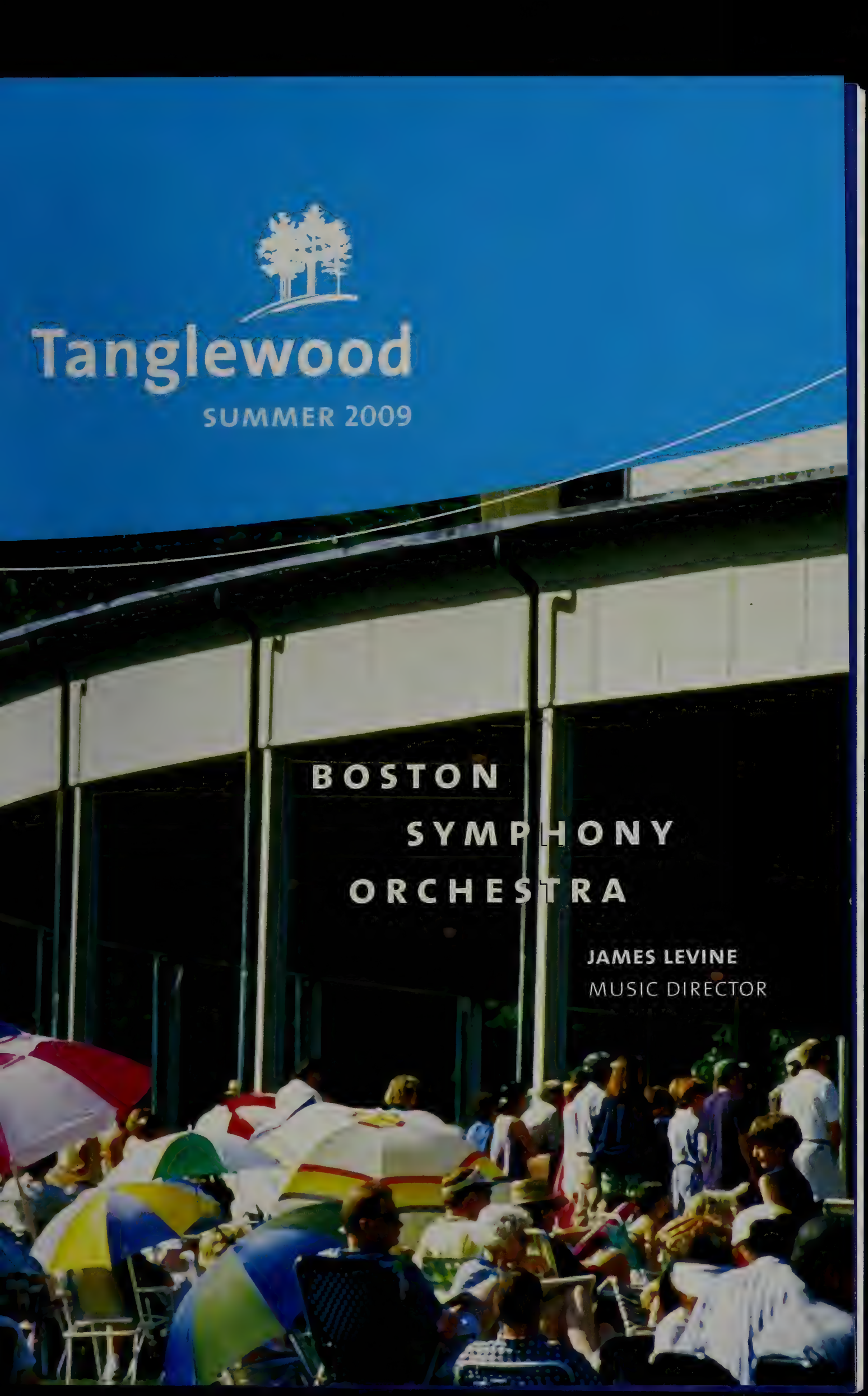
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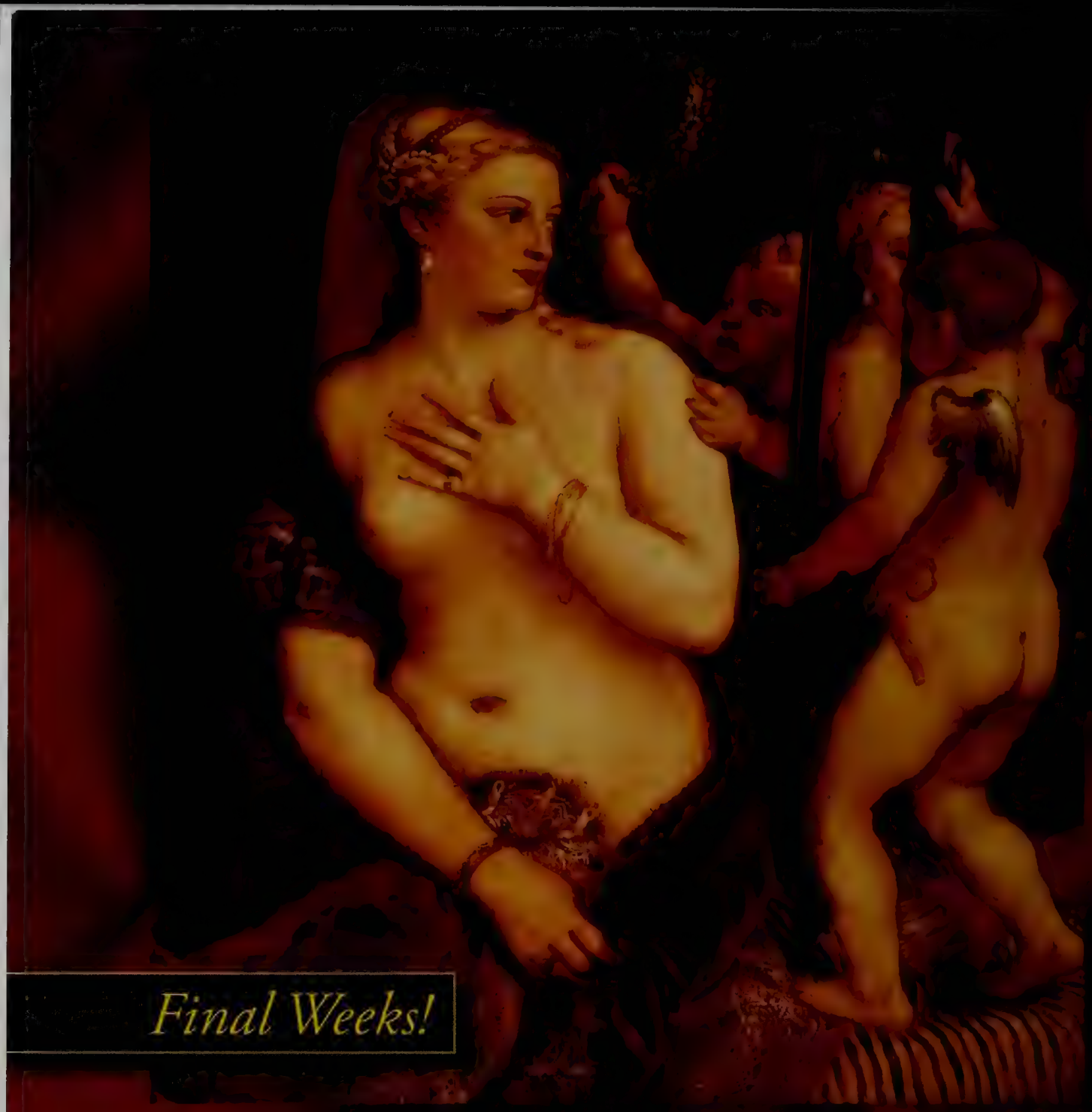
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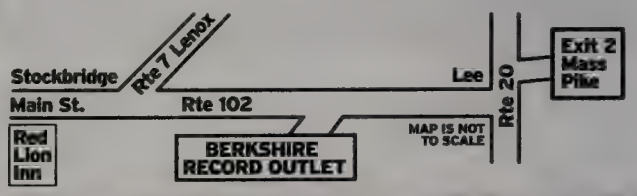


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Exhibits at the Tanglewood Visitor Center

"The Inevitable Future of Michael Tilson Thomas": A Look Back at MTT's Formative Experiences at Tanglewood and with the Boston Symphony Orchestra



Michael Tilson Thomas leads the BSO at Tanglewood, August 18, 1984 (photograph by Walter H. Scott)



Michael Tilson Thomas presents Olga Koussevitzky with a testimonial of appreciation signed by Gunther Schuller, Seiji Ozawa, and Leonard Bernstein in 1970 (Whitestone photograph)

In conjunction with Michael Tilson Thomas's Tanglewood appearances this summer—his first since 1988—the BSO Archives has mounted an exhibit documenting the role the BSO played in his sudden rise to stardom in the classical music world. In the span of four short years, between 1968 and 1972, Michael Tilson Thomas went from being a conducting student at the Tanglewood Music Center to an appointment as BSO principal guest conductor. On display are reproductions of materials relating to MTT's experience as a TMC student in 1968 and 1969 (including the application he submitted to the program), as well as items relating to his appointment as BSO assistant conductor in 1969, associate conductor in 1970, and principal guest conductor in 1972, and to his Tanglewood appearances in 1988 as part of the "Bernstein at 70!" celebration.

In Memoriam: Lukas Foss and George Perle

This summer's exhibit also remembers Lukas Foss and George Perle, two important voices in American musical composition who passed away earlier this year. Both had close ties with the Tanglewood Music Center at different points in their careers.

Restoration and Renovation: The Historic Preservation of the Tappan House

Also on display in the Visitor Center are photos and drawings documenting the transformation and historic preservation of Tappan House, the manor house of the original Tanglewood estate, including the recently completed exterior restoration that took place after last summer.



Postcard of Tappan House, c.1910 (BSO Archives)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a July 11 concert performance in the Koussevitzky Music Shed of Wagner's *Die Meistersinger von Nürnberg,* Act III, conducted by James Levine with a guest cast of internationally renowned singers; TMCO concerts in the Shed conducted by Rafael Frühbeck de Burgos and Kurt Masur, and TMCO concerts in Ozawa Hall led by Herbert Blomstedt and Stefan Asbury.

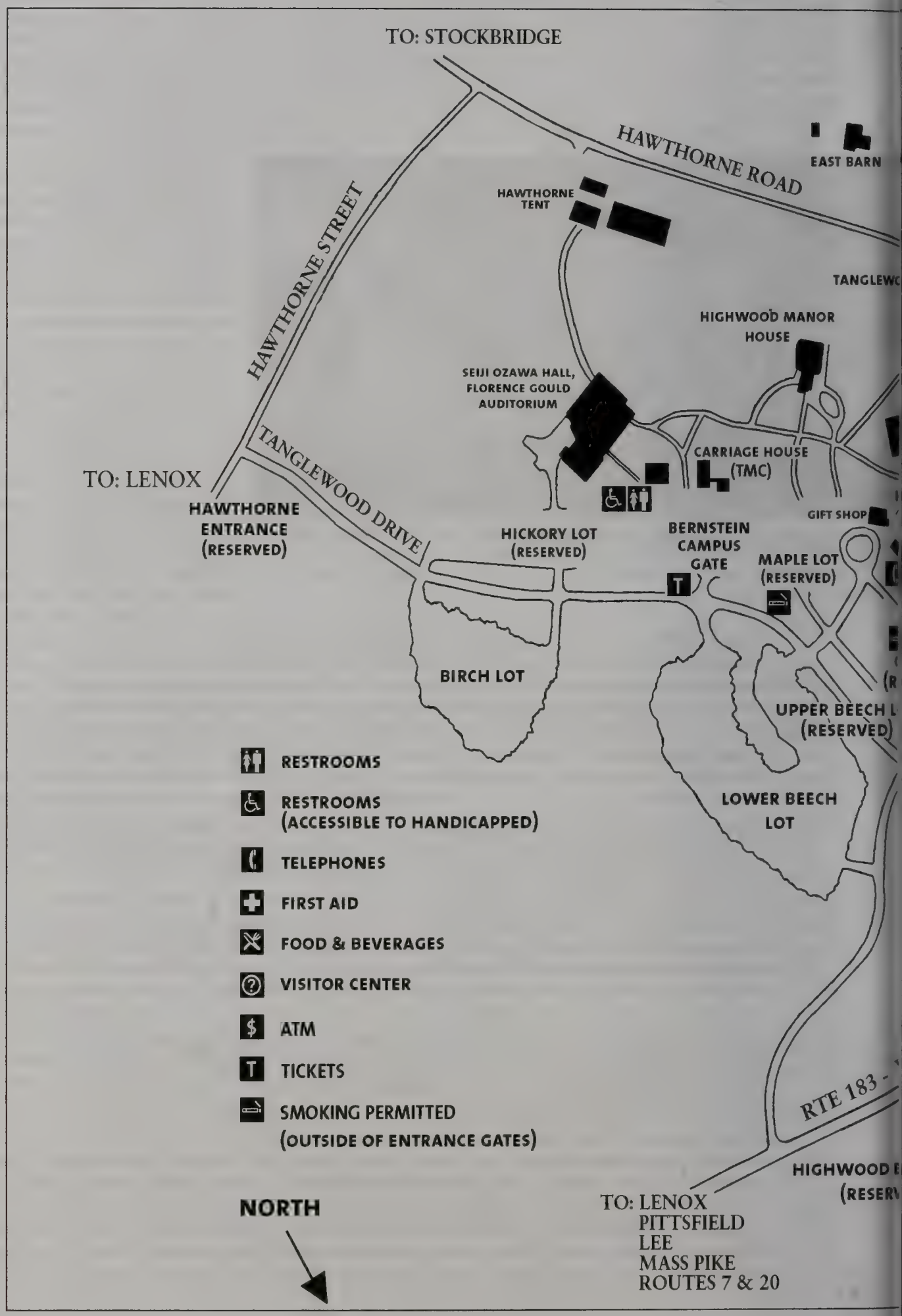


James Levine consults with (from left) Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

The season also includes a fully staged TMC production of Mozart's *Don Giovanni* with James Levine conducting (July 26, 27, and 29 in the Theatre). The Mark Morris Dance Group returns for another residency this summer, culminating in performances by the company on August 5 and 6 that include the world premieres of new Mark Morris works choreographed to Ives's Trio for piano, violin, and cello, and Beethoven's Sonata No. 4 for cello and piano, performed by Emanuel Ax, Colin Jacobsen, and Yo-Yo Ma. Also on the program are Morris's *A Lake* (Haydn's Horn Concerto No. 2) and *Candleflowerdance* (Stravinsky's Serenade in A for piano) with soloists and ensembles of TMC Fellows. Morris will also direct TMC Fellows in a performance of Stravinsky's *Renard,* as part of Tanglewood on Parade on July 28. All of the TMC Fellows participate in ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2009 Festival of Contemporary Music (FCM)—an annual five-day celebration of the music of our time—will this year be directed by composer Augusta Read Thomas (August 7-11). Encompassing a wide variety of styles and genres, the six FCM concerts will particularly emphasize the work of young composers and will include four world premieres commissioned by the TMC. The TMC season will again open with an intensive string quartet seminar, led by members of the Concord, Muir, Takács, and American quartets.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.


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Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.

JAMES LEVINE MUSIC DIRECTOR

Tanglewood GETS GREENER

TANGLEWOOD IS IN THE PROCESS OF DRAMATICALLY INCREASING ITS RECYCLING AND ECO-FRIENDLY EFFORTS.

YOU CAN HELP.



- Please separate your recyclables and utilize the blue bins located throughout the campus.
- Please recycle all CLEAN newspaper, cardboard and program books, glass, plastic, and aluminum.
- Please remember not to drop cans and bottles into the bins during the concert, as the noise disturbs the performance.

Tanglewood is in the process of replacing toilet fixtures with waterless urinals, metering faucets, and low flow fixtures. This will help reduce our water consumption significantly. Please note that our irrigation systems are primarily supplied with water from our ponds.

Tanglewood is converting to more efficient lighting systems where possible.

Tanglewood will be planting additional trees over the next few years, and is studying the best approaches to alternative and more efficient energy systems to reduce our dependency on fossil fuels.

Thank you for helping to make Tanglewood greener!

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children age twelve and under will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates. KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals and beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are available only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is open during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon until twenty minutes after the concert on Sunday, with additional hours Friday and Saturday evenings from 5:30 p.m. until twenty minutes after the concerts on these evenings, as well as during concert intermissions. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

James Levine

Now in his fifth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Maestro Levine's 2009 Tanglewood concerts with the BSO include an Opening Night all-Tchaikovsky program featuring pianist Yefim Bronfman; a program pairing Stravinsky's *Rite of Spring* with Brahms's Violin Concerto, the latter featuring Christian Tetzlaff; Mahler's Symphony No. 6 and Brahms's *Ein deutsches Requiem* (both recently issued on BSO Classics in live recordings taken from the 2008-09 subscription season); Berlioz's *Harold in Italy*, with BSO principal violist Steven Ansell, on a program with the Mussorgsky/Ravel *Pictures at an Exhibition*; and Mozart's symphonies 39, 40, and 41, *Jupiter*, performed in a single program. Other highlights this summer include a concert performance of Wagner's *Die Meistersinger von Nürnberg*, Act III, with the Tanglewood Music Center Orchestra and a cast of internationally acclaimed vocal soloists, and a fully staged production of Mozart's *Don Giovanni* featuring the TMC Orchestra and Vocal Fellows. Also as part of his continuing involvement with the Tanglewood Music Center he leads classes devoted to orchestral repertoire, Lieder, and opera with the TMC's Instrumental, Vocal, and Conducting Fellows. Highlights of Mr. Levine's forthcoming 2009-10 BSO season include, among other things, an Opening Night program (also to be performed by the BSO as Carnegie Hall's season-opener) featuring Evgeny Kissin in Chopin's Piano Concerto No. 2 and longtime BSO harpist Ann Hobson Pilot in John Williams's new *On Willows and Birches*, composed specifically for Ms. Pilot and the orchestra; Maestro Levine's first-ever complete Beethoven symphony cycle; Strauss's Four Last Songs and Mahler's Fourth Symphony, both with Renée Fleming; Stravinsky's *Symphony of Psalms* paired with Mozart's Requiem; Mendelssohn's *Elijah*; the American premiere of Elliott Carter's Flute Concerto (a BSO co-commission) with BSO principal flute Elizabeth Rowe; the world premieres of two BSO commissions—Peter Lieberson's *Farewell Songs* with bass-baritone Gerald Finley, and John Harbison's Double Concerto for violin and cello with violinist Mira Wang and cellist Jan Vogler; and Strauss's *Don Quixote* with cellist Lynn Harrell and BSO principal violist Steve Ansell in a special Pension Fund concert also featuring waltzes, marches, and polkas by Johann Strauss, Johann Strauss II, and Josef Strauss.



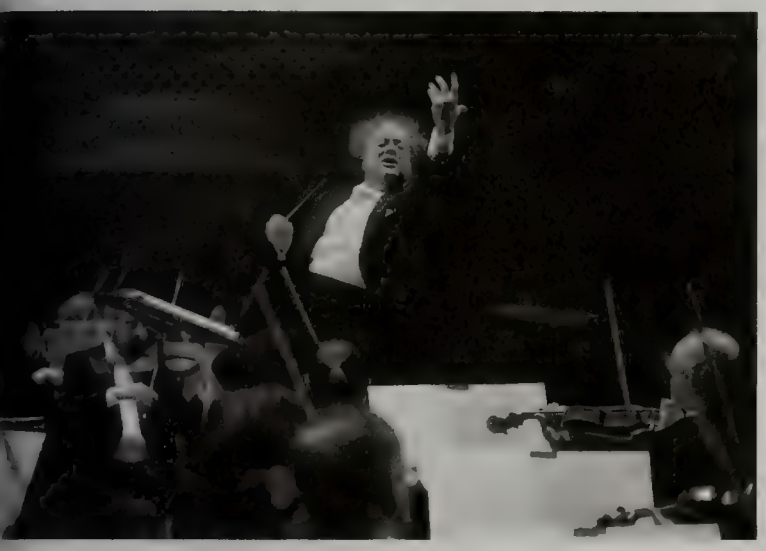
(photo: Michael J. Lutch)

James Levine made his BSO debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. His wide-ranging programs balance orchestral, operatic, and choral classics with significant music of the twentieth and twenty-first centuries, including newly commissioned works from such leading American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. Mr. Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London. Along with the release of Brahms's *Ein deutsches Requiem* and Mahler's Symphony No. 6 in February 2009, Maestro Levine and the orchestra released live recordings, also on BSO Classics, of Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony (featuring the Tanglewood Festival Chorus) and Lyric Concerto (featuring James Galway).

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-seven years since his debut there, he has developed a relationship with that company unparalleled in its history and unique in the musical world today. All told at the Met he has led nearly 2,500 performances—more than any other conductor in the company's history—of 83 different operas, including fifteen company premieres. In 2009-10 he leads new Metropolitan Opera productions of *Tosca* (to be introduced on Opening Night) and *Tales of Hoffmann*, plus revivals of *Lulu*, *Der Rosenkavalier*, and *Simon Boccanegra*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also this season, in Berlin in March 2010, he conducts Mahler's Symphony No. 3 with the Staatskapelle Berlin and, as pianist, joins Daniel Barenboim for Schubert's *Grand Duo* and the Brahms *Liebeslieder-Waltzes* (with Dorothea

Röschmann, Waltraud Meier, Matthew Polenzani, and René Pape) in a gala fundraiser for the imminent renovation of the Deutsche Staatsoper. In June 2010 the Cincinnati native conducts a new Cincinnati Opera production of *Die Meistersinger von Nürnberg* for that company's 90th Anniversary Season.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.



(photo: Michael J. Lutch)

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient (in 1980) of the annual Manhattan Cultural Award and in 1986 was presented with the Smetana Medal by the Czechoslovak government, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds numerous honorary doctorates and other international awards. In recent years Mr. Levine has received the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; America's National Medal of Arts and Kennedy Center Honors; the 2005 Award for Distinguished Service to the Arts from the American Academy of Arts and Letters; a 2006 *Opera News* Award, and the recently created NEA Opera Award from the National Endowment for the Arts.

Boston Symphony Orchestra

Tanglewood 2009

James Levine

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa

Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

Nancy Bracken*
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Aza Raykhtsaum*
Theodore W. and Evelyn Berenson Family chair

Bonnie Bewick*
Stephanie Morris Marryott and Franklin J. Marryott chair

James Cooke*
Catherine and Paul Buttenwieser chair

Victor Romanul*
Bessie Pappas chair

Catherine French*
Mary B. Saltonstall chair, fully funded in perpetuity

Kelly Barr*#
Kristin and Roger Servison chair

Jason Horowitz*
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Julianne Lee*

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Joseph McGauley
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz

Sheila Fiekowsky*

Jennie Shames*

Valeria Vilker Kuchment*

Tatiana Dimitriades*

Si-Jing Huang*

Nicole Monahan*

Wendy Putnam*
Robert Bradford Newman chair, fully funded in perpetuity

Xin Ding*

Glen Cherry*

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller*§
Charles and JoAnne Dickinson chair

Owen Young*
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce*
Stephen and Dorothy Weber chair

Mickey Katz*
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme*
Lillian and Nathan R. Miller chair

Adam Esbensen*

Blaise Dejardin*

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe§
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne
Kathryn H. and Edward M. Lupean chair

James Orleans*

Todd Seeber*
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall*

Flutes

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

Jennifer Nitchman
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal &
E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/ Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

(position vacant)
Assistant Principal

Benjamin Wright
Arthur and Linda Gelb chair

Trombones

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

(position vacant)
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Ann Hobson Pilot
Principal
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductors

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

Personnel Managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

Stage Manager

John Demick

** participating in a system of rotated seating*

§ on sabbatical leave

on leave

Tanglewood
GLASS HOUSE

EXCITEMENT
of Discovery

Visit the Glass House for a pleasurable shopping experience!

View our 2009 collection, including apparel, recordings, unique gifts, and great Tanglewood mementos. Our latest CDs with the Boston Symphony and Boston Pops Orchestras are also available.

Shop for yourself, or for someone special, and savor the spirit of Tanglewood.

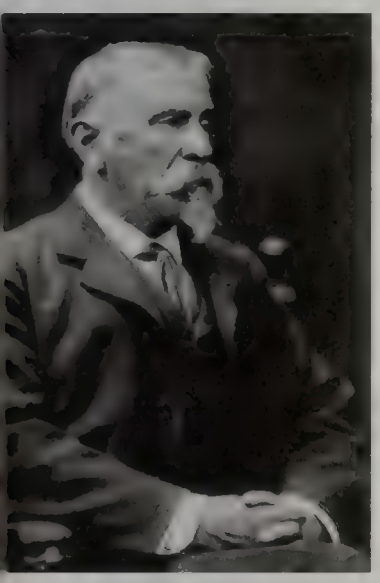
Main Gate:
Monday – Thursday, 10am-4pm
Friday, 10am – 30 minutes post concert
Saturday, 9am – 30 minutes post concert
Sunday, noon – 6pm

Highwood Gate:
Performance Hours



A Brief History of the Boston Symphony Orchestra

Now in its 128th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra (BSO Archives)

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appoint-



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882 (BSO Archives)

ment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Serge Koussevitzky arriving at Tanglewood prior to a concert (BSO Archives)

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the



A banner advertising the 1939 Berkshire Symphonic Festival (BSO Archives)

orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Rush ticket line at Symphony Hall, probably in the 1930s (BSO Archives)

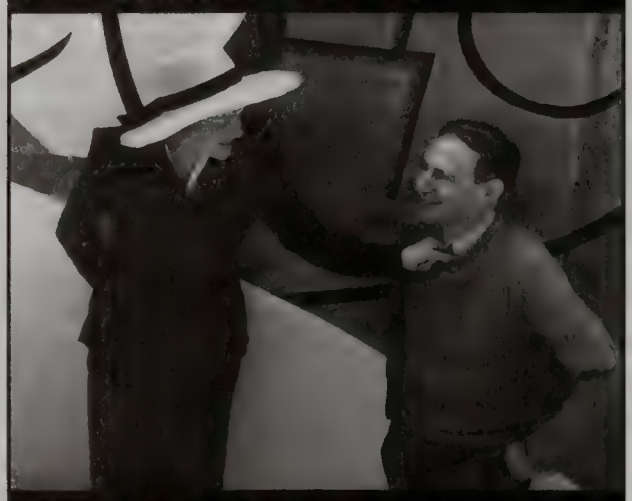
Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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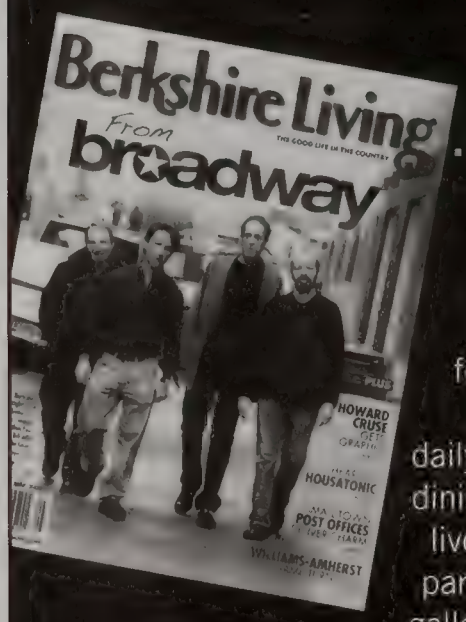


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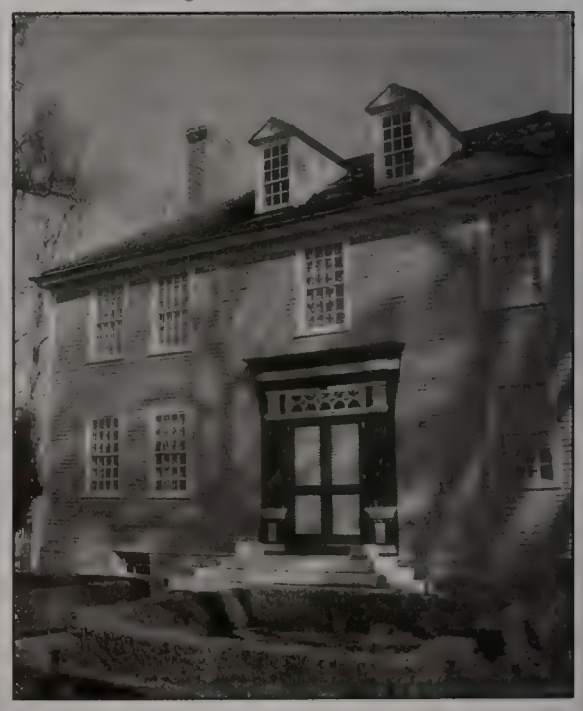
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Georgia O'Keeffe



Sunrise, 1924, by Arthur Dove (Milwaukee Art Museum. Gift of Mrs. Edward R. Wehr. Photo by John R. Glembin; Courtesy of and copyright The Estate of Arthur Dove / Courtesy Terry Dintenfass, Inc.)

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Opera

LES HUGUENOTS
July 31, August 2, 5, 7
Music by Giacomo Meyerbeer
Libretto by Eugene Scribe and Emile Deschamps

American Symphony Orchestra
Conducted by Leon Botstein

Sung in French with English supertitles
Directed by Thaddeus Strassberger

Theater

ORESTEIA* TRILOGY: *AGAMEMNON, CHOEPHORI, and THE EUMENIDES
July 15 – August 2
By Aeschylus
Translated by Ted Hughes
Directed by Gregory Thompson

Dance

LUCINDA CHILDS: DANCE
July 9, 10, 11, 12
Choreographed by Lucinda Childs
Film by Sol LeWitt
Music by Philip Glass

Music

ST. PAUL
August 9
Music by Felix Mendelssohn
Libretto by Pastor Julius Schubring

American Symphony Orchestra
Conducted by Leon Botstein

Bard Festival Chorale
James Bagwell, choral director

Bard Music Festival

Twentieth Season
RICHARD WAGNER AND HIS WORLD
August 14–16, 21–23
Two weekends of concerts, panels, and other events bring the musical world of Richard Wagner vividly to life.

Film Festival

POLITICS, THEATER, AND WAGNER
Thursdays and Sundays
July 16 – August 20
Films range from early silent epic fantasy to Hollywood satire, and from acknowledged film classics to more obscure offerings.

Spiegeltent

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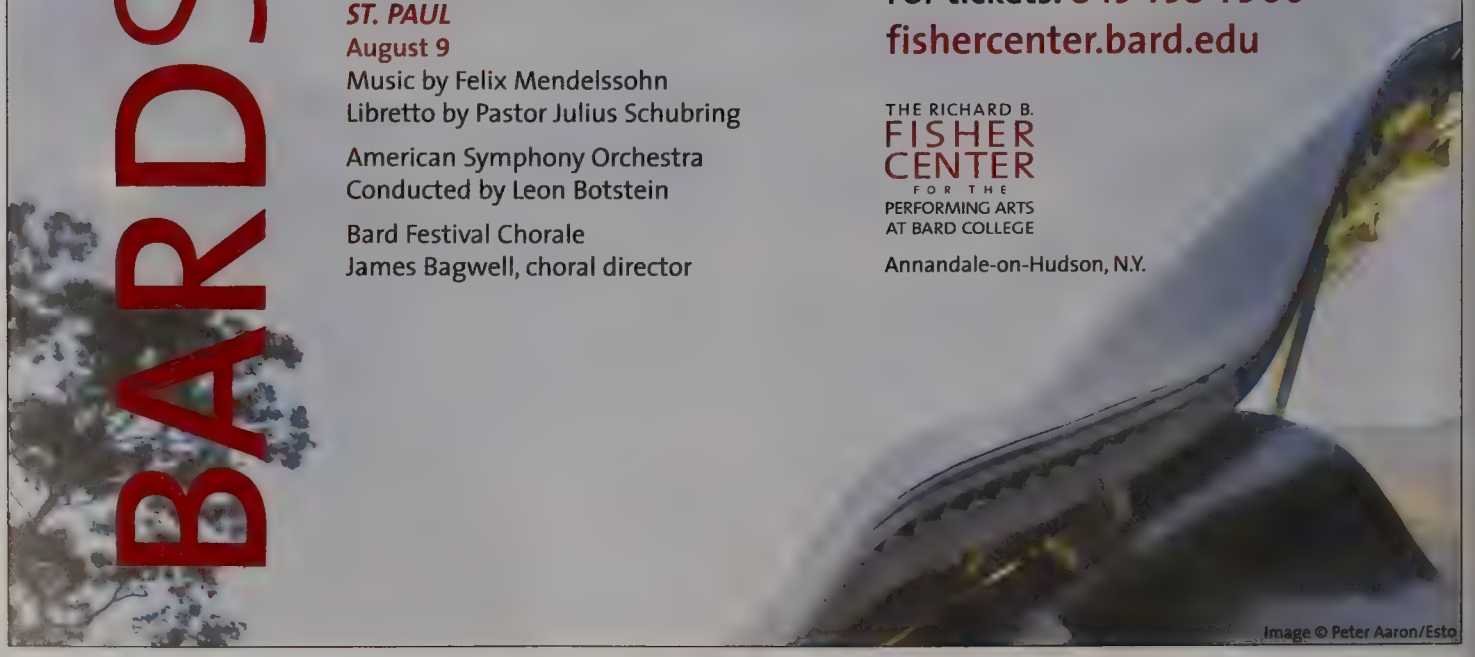


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TWENTIETH SEASON

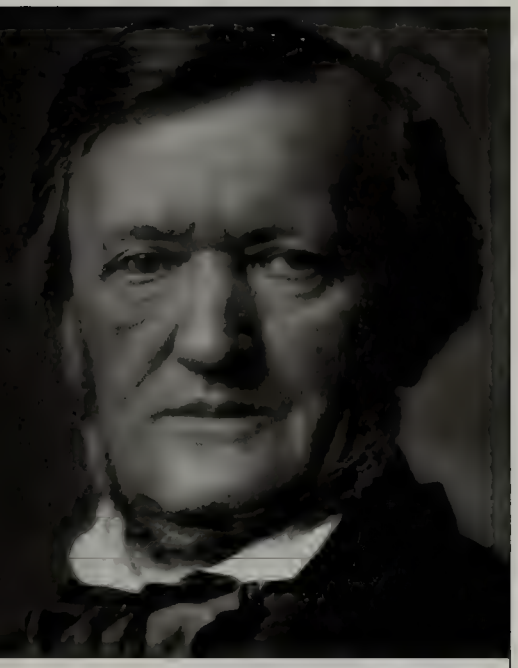
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presents

Wagner and His World

August 14–16 and 21–23

The Bard Music Festival marks its 20th anniversary with two extraordinary weeks of concerts, panels, and other special events that explore the musical world of Richard Wagner.



WEEKEND **ONE** — *The Fruits of Ambition*

Friday, August 14	PROGRAM ONE	***Genius Unanticipated*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Saturday, August 15	PROGRAM TWO	***In the Shadow of Beethoven*** Chamber works by Wagner, Spohr, Loewe, and others
	PROGRAM THREE	***Wagner and the Choral Tradition*** Choral works by Wagner, Brahms, Liszt, and others
	PROGRAM FOUR	***The Triumphant Revolutionary*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 16	PROGRAM FIVE	***Wagner's Destructive Obsession: Mendelssohn and Friends*** Works by Wagner, Mendelssohn, and Schumann
	PROGRAM SIX	***Wagner in Paris*** Chamber works by Wagner, Liszt, Berlioz, and others

WEEKEND **TWO** — *Engineering the Triumph of Wagnerism*

Friday, August 21	PROGRAM SEVEN	***Wagner Pro and Contra*** Works by Wagner, Brahms, Joachim, and others
Saturday, August 22	PROGRAM EIGHT	***Bearable Lightness: The Comic Alternative*** Works by Chabrier, Debussy, Offenbach, and others
	PROGRAM NINE	***Competing Romanticisms*** Chamber works by Goldmark, Brahms, Dvořák, and others
	PROGRAM TEN	***The Selling of the Ring*** American Symphony Orchestra, Leon Botstein, conductor All-Wagner program
Sunday, August 23	PROGRAM ELEVEN	***Wagnerians*** Chamber works by Wagner, Chausson, Debussy, and others
	PROGRAM TWELVE	***Music and German National Identity*** American Symphony Orchestra, Leon Botstein, conductor Works by Wagner, Brahms, and Bruckner

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Music of Ives and Beethoven

"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood," hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, August 21, the final discussion of the season, include bass Raymond Aceto and BSO artistic administrator Anthony Fogg.

Saturday-Morning Open Rehearsal Speakers

July 18, 25; August 1, 15—Marc Mandel, BSO Director of Program Publications
July 11; August 8, 22—Robert Kirzinger, BSO Publications Associate

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2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 21, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor

TEXTS AND TRANSLATIONS

The performers respectfully request the audience to withhold applause following the piece by Lukas Foss that opens this program, and also to withhold applause until the end of the Brahms, Berg, and Mahler song groups (rather than applaud after the individual songs in each group). Thank you for your understanding.

LUKAS FOSS (1922-2009)
Psalm XXIII for unaccompanied chorus, from *Psalms*
(*performed in memory of the composer; please withhold applause*)

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he leadeth me beside the still waters.
He restoreth my soul.



Stu Rosner

JOHANNES BRAHMS (1833-97)
Four Songs for Women's Chorus, Two Horns, and Harp, Opus 17

Es tönt ein voller Harfenklang

Es tönt ein voller Harfenklang,
Den Lieb' und Sehnsucht schwellen,
Er dringt zum Herzen tief und bang

Und lässt das Auge quellen.

O rinnet, Tränen, nur herab,
O schlage, Herz, mit Beben!
Es sanken Lieb' und Glück ins Grab,
Verloren ist das Leben!

—Friedrich Ruperti

The harp's full tone resounds

The harp's full tone resounds,
swelled by love and longing;
it presses into the heart deeply and fearfully
and brings tears to the eye.

Oh run, you tears, and flow,
oh beat, heart, with trembling.
Love and happiness sank into the grave,
and life is now lost.

Lied von Shakespeare

Komm herbei, komm herbei, Tod!
Und versenk in Zypressen den Leib,
Lass mich frei, lass mich frei, Not,
Mich erschlägt ein holdseliges Weib,
Mit Rosmarin mein Leichenhemd,

O bestellt es!
Ob Lieb' ans Herz mir tödlich kommt,
Treu' hält es.

Keine Blum', keine Blum' süss
Sei gestreut auf den schwärzlichen Sarg.
Keine Seel', keine Seel' grüss'
Mein Gebein, wo die Erd' es verbang.

Um Ach und Weh zu wenden ab;
Bergt alleine
Mich, wo kein Trauer wall' ans Grab
Und weine.

—A. W. Schlegel, after Shakespeare

Song from Shakespeare

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown,
A thousand thousand sighs to save,
Lay me, O where
Sad true lover never find my grave
To weep there.

—Shakespeare, "Twelfth Night" (II, iv)

Der Gärtner

Wohin ich geh' und schaue,
In Feld und Wald und Tal,
Vom Berg hinab in die Aue:
Viel schöne, hohe Fraue,
Grüss' ich dich tausendmal.

The Gardener

Wherever I hike and look,
in field, forest, or valley,
from the mountain down to the meadow:
most beautiful, noble lady,
I greet you a thousand times.

In meinem Garten find' ich
Viel Blumen, schön und fein,
Viel Kränze wohl draus wind' ich
Und tausend Gedanken bind' ich
Und Grüsse mit darein.

Ihr darf ich keinen reichen,
Sie ist zu hoch und schön,
Die müssen alle verbleichen,
Die Liebe nur ohne Gleichen
Bleibt ewig im Herzen stehn.

Ich schein' wohl froher Dinge,
Und schaffe auf und ab,
Und ob das Herz zerspringe,
Ich grabe fort und singe
Und grab' mir bald mein Grab.

—*Joseph von Eichendorff,*
"Aus dem Leben eines Taugenichts"

In my garden I find
many flowers, fair and delicate,
and I weave many wreaths out of them,
binding a thousand thoughts
and greetings into them.

I cannot offer her a single one;
she is too high and fair.
They will all fade away,
but my love without compare
will remain ever in my heart.

I seem to be in a good mood
and bustle here and there,
and though my heart may burst,
I dig on, and sing,
and soon I'll dig my grave.

Gesang aus "Fingal"

Wein' an den Felsen der brausenden Winde,
Weine, o Mädchen von Inistore!
Beug' über die Wogen dein schönes Haupt,
Lieblicher du als der Geist der Berge,
Wenn er um Mittag an einen Sonnenstrahl
Über das Schweigen von Morven fährt.

Er ist gefallen, dein Jüngling liegt darnieder,
Bleich sank er unter Cuthullins Schwert.
Nimmer wird Mut deinen Liebling mehr reizen,
Das Blut von Königen zu vergiessen.

Trenar, der liebliche Trenar starb,
O Mädchen von Inistore!
Seine grauen Hunde heulen daheim,
Sie sehn seinen Geist vorüberziehn.
Sein Bogen hängt ungespannt in der Halle,
Nichts regt sich auf der Heide der Rehe.

—*Ossian [Macpherson],*
anonymous German translation

Song from "Fingal"

Weep on the rocks of roaring winds,

O maid of Inistore!
Bend thy fair head over the waves,

thou lovelier than the ghost of the hills;
when it moves in a sun-beam, at noon,
over the silence of Morven!

He is fallen, thy youth is low!

pale beneath the sword of Cuthullin!

No more shall valour raise thy love

to match the blood of kings.

Trenar, graceful Trenar died,
O maid of Inistore!
His grey dogs are howling at home!
they see his passing ghost.
His bow is in the hall unstrung.

No sound is in the hall of his hinds!

—*James Macpherson*

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ALBAN BERG (1885-1935)
from Seven Early Songs

Im Zimmer

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot Knistert im
Ofenloch und loht.
So, mein Kopf auf deinen Knie'n,
so ist mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n.

—Johannes Schlaf

Indoors

Autumn sunshine.
The lovely evening peeks in so silently.
A small fire crackles red in
the oven door and glows.
So! My head on your knees—
that way I feel happy.
When my eyes rest like this rests on yours,
how softly the minutes pass!

—trans. Steven Ledbetter

Die Nachtigall

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süssen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blut,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süssen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

—Theodor Storm

The Nightingale

The nightingale sang all through
the night;
from its sweet sound,
from the echoing and re-echoing,
the roses have burst into bloom.

She used to be a wild young girl,
now she walks deep in thought,
carries in her hand her summer hat
and silently endures the sun's heat
and does not know what to do.

The nightingale sang all through
the night;
from its sweet sound,
from the echoing and re-echoing,
the roses have burst into bloom.

—trans. Steven Ledbetter



Stu Rosner

GUSTAV MAHLER (1860-1911)
Four Rückert-Lieder
Poems by Friedrich Rückert (1788-1866)

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben;

sie hat so lange nicht von mir vernommen,
sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied.

I've lost all sense of the world
with which I once wasted so much time;
it has for so long heard nothing of me
that it may well believe I'm dead!

To me it matters not at all
if it takes me for dead.
I can't really speak to the contrary,
since I really am dead to the world.

I'm dead to the world's tumult,
and am resting in a realm of quiet.
I live alone in my own heaven,
in my loving—in my song.

—trans. Marc Mandel

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!
Im Zimmer stand ein Zweig der Linde,
ein Angebinde von lieber Hand.
Wie lieblich war der Lindenduft!
Wie lieblich ist der Lindenduft,
das Lindenreis brachst du gelinde!

Ich atme leis im Duft der Linde—

der Liebe linden Duft.

I breathed a delicate fragrance.
In the room stood a branch of linden,
a gift from a beloved hand.
How lovely was that fragrance of linden!
How lovely is that fragrance of linden,
the branch of the linden that you picked so delicately!
I breathe gently the fragrance of the linden,
the delicate fragrance of love.

—trans. Steven Ledbetter

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
der jung ist jedes Jahr!

If you love for beauty's sake,
then do not love me!
Love the sun,
which has golden hair!

If you love for the sake of Youth,
then do not love me!
Love the spring,
which is young every year.

Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
sie hat viel Perlen klar!

Liebst du um Liebe,
O ja mich liebe!
Liebe mich immer,
dich lieb' ich immerdar!

If you love for the sake of treasures,
then do not love me!
Love a mermaid,
she has many bright pearls!

If you love for the sake of love,
then yes, do love me!
Love me forever,
you will I love evermore.

—trans. Steven Ledbetter

Um Mitternacht

Um Mitternacht
hab' ich gewacht
und aufgeblickt zum Himmel;
kein Stern von Sterngewimmel
hat mir gelacht
um Mitternacht.

Um Mitternacht
hab' ich gedacht
hinaus in dunkle Schranken;
es hat kein Lichtgedanken
mir Trost gebracht
um Mitternacht.

Um Mitternacht
nahm ich in acht
die Schläge meines Herzens;
ein einz'ger Puls des Schmerzens
war angefacht
um Mitternacht.

Um Mitternacht
kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
nicht konnt' ich sie entscheiden
mit meiner Macht
um Mitternacht.

Um Mitternacht
hab' ich die Macht
in deine Hand gegeben!
Herr über Tod und Leben:
Du hältst die Wacht
um Mitternacht!

At midnight
I kept watch
and gazed up at heaven;
no star from that starry host
smiled down on me
at midnight.

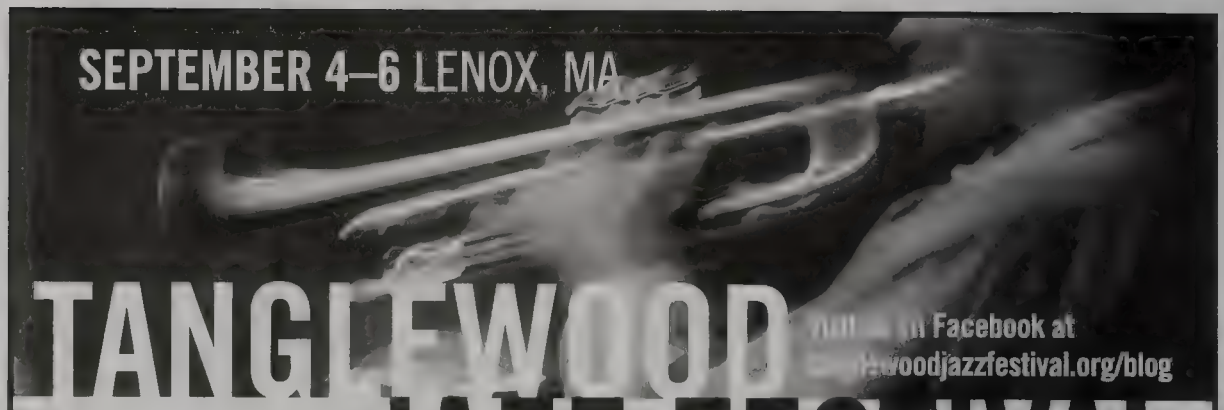
At midnight
I sent my thoughts
far out into the dark limits of space;
no vision of light
brought me consolation
at midnight.

At midnight
I took note of
the beating of my heart;
a single pulsebeat of sorrow
challenged me back
at midnight.

At midnight
I fought the battle,
O mankind, of your sufferings;
I was unable to win the decisive victory
with my own power
at midnight.

At midnight
I gave my strength
into Thy hands!
Lord of death and life,
Thou keepest the watch
at midnight!

—trans. Steven Ledbetter



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"Reverse Thread"
with the Regina Carter Quartet

"Dreaming the Duke"
with Nnenna Freelon, Harolyn Blackwell and Mike Garson

SEPT 6 SUNDAY 2PM
"A Piano Duet"
with Kenny Barron and Mulgrew Miller

Vanguard Jazz Orchestra

SEPT 6 SUNDAY 8PM
"A Triumph of Trumpets" with the
Jon Faddis Quartet and special guests
Wallace Roney and Sean Jones

Dave Holland Octet with Chris Potter,
Robin Eubanks, Antonio Hart, Alex Sipiagian,
Gary Smulyan, Nate Smith, and Steve Nelson


Paquito d'Rivera


Regina Carter


John Pizzarelli


Nnenna Freelon

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2009 Tanglewood

SEIJI OZAWA HALL

Prelude Concert
Friday, August 21, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

wtih ANN HOBSON PILOT, harp
JAMES SOMMERVILLE, horn
JONATHAN MENKIS, horn

Please note that texts and translations are being distributed separately.

FOSS

Psalm XXIII, for unaccompanied chorus
(performed in memory of the composer;
please withhold applause at the end of piece)

BRAHMS

Four Songs for Women's Chorus, Two Horns, and Harp, Opus 17

Es tönt ein voller Harfenklang
Lied von Shakespeare
Der Gärtner
Gesang aus Fingal

BERG

from Seven Early Songs
(arr. Martin Amlin for chorus, harp, and two horns)

Im Zimmer
Die Nachtigall

MAHLER

from Five Songs on Poems of Friedrich Rückert
(arr. Martin Amlin for chorus, harp, and two horns)

Ich bin der Welt abhanden gekommen
Ich atmet' einen linden Duft
Liebst du um Schönheit
Um Mitternacht

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NOTES ON THE PROGRAM

This summer's Prelude Concert by the Tanglewood Festival Chorus is a tribute to two musicians. The concert was originally conceived as a tribute to retiring BSO principal harp Ann Hobson Pilot, who is featured with the chorus in three of the pieces. Composer-pianist Martin Amlin made his arrangements for chorus, harp, and two horns of selections from Berg's Seven Early Songs and Mahler's *Rückert-Lieder* earlier this year at John Oliver's request, for the Tanglewood Festival Chorus, to go along with Brahms's Four Songs, Opus 17, for women's chorus and the same group of instruments. Mr. Amlin, who has worked with the Tanglewood Festival Chorus for many years, is Chairman of the Department of Composition and Theory at Boston University and also Director of the Young Artists Composition Program at the Boston University Tanglewood Institute. Mr. Oliver subsequently added Lukas Foss's *Psalm XXIII* to the program as a memorial to Foss, who died earlier this year and who had been associated with Tanglewood since the inception of the Berkshire Music Center in 1940.

Born in Berlin in 1922, **Lukas Foss** (1922-2009) moved with his family first to Paris, then in 1937 to the U.S., where he attended the Curtis Institute in Philadelphia. In 1940 he was a member of the first class of the Berkshire Music Center (now called the Tanglewood Music Center), along with Leonard Bernstein, working with Aaron Copland and Serge Koussevitzky. He returned for the following two summers and in 1944 received acclaim for his cantata *The Prairie.* That same year, Koussevitzky appointed Foss orchestral pianist to the BSO, knowing that the schedule for such a position would give the young composer time to write music. Foss held that position until 1950. He taught almost throughout his life, at Tanglewood, UCLA, Boston University, Carnegie Mellon, Harvard, the Manhattan School of Music, and Yale, and became a Vice-Chancellor of the American Academy and Institute of Arts and Letters. As a conductor, he brought much new American music before the public.

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, **"This Week at Tanglewood"** is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts. The presentations take place in the Shed on Fridays at 7:15pm. Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

July 3	Yefim Bronfman Christian Tetzlaff Alexander Lonquich
July 10	James Morris
July 17	Ann Hobson Pilot, Toby Oft
July 24	Thomas Hampson David Robertson
July 31	Leonard Slatkin, Sir James and Lady Jeanne Galway
August 7	Keith Lockhart Augusta Read Thomas
August 14	André Previn
August 21	Raymond Aceto Anthony Fogg

Stylistically, Foss showed an early interest in American neoclassicism and a certain rigor of construction, growing out of his love for the music of Mozart, Bach, and other composers he performed as a keyboardist. He was influenced heavily by Copland; later, though, he explored byways suggested by Cage's experimental music, and encouraged his students in group improvisation. Although his avant-garde period produced some classic pieces such as *Time Cycle* and *Baroque Variations*, Foss remained fundamentally a classically oriented composer. His *Psalms* for chorus and orchestra (or chorus and two pianos) dates from his period of American neoclassicism in the mid-1950s. The present setting of three lines of the famous Psalm XXIII is *a cappella*. The musical language is almost entirely diatonic and is entirely contrapuntal, essentially a network of canons.

For **Johannes Brahms** (1833-1897), choral music was a fundamental part of his artistic makeup. Early in his career he held conducting posts for an amateur chorus in Detmold and was director of the Vienna Singakademie; he also founded, and for three years conducted, a women's chorus in Hamburg. His chamber and orchestral music is (quite rightly) before today's public frequently, but music for chorus was throughout his life an extremely important part of his compositional interests. His *German Requiem* for chorus, soloists, and orchestra, completed in 1868, is certainly one of the most significant works of the time in any genre. The thematic range in his choral music is extremely broad, ranging from the elevated quasi-religious humanism of the *Requiem* to simpler folk-tinged texts; his taste in texts is excellent and serious and includes the Bible, Goethe, Schiller, and contemporary German poetry. Among the most historically informed of composers of his time, he was fundamentally interested in Renaissance polyphonic vocal music and made editions of older music for study and practice.

In his Four Songs, Opus 17, the texts are all tied to the idea of love and the pastoral. Brahms wrote these pieces for his Hamburg women's chorus in 1860. The first song, "Es tönt ein voller Harfenklang" ("There rings a harp's full sound"), sets an eight-line poem by the little-known German poet Friedrich Ruperti (1805-67). The speaker is apparently moved to anguish by a memory aroused by the harp. Brahms's setting of the two verses is entirely strophic. The harp is arpeggiated throughout and the chorus is almost entirely homophonic. The second song is from Shakespeare's *Twelfth Night*; Brahms's setting was from A.W. von Schlegel's German translation. The text is a song from the play, an "old and plain" song requested of the clown Feste by Duke Orsino. Its sentiment is the overwrought lover's reaction to rejection by his "cruel fair maid." The pastoral inflection that ties it to the other poems here is the speaker's suggestion that he be laid "in cypress." This, too, is strophic in two verses; the harp and horns establish a dotted-note rhythm that is taken up in the chorus, which gives the piece a tripping quality that Brahms may have identified with Elizabethan style. The fourth song is a setting of "The Gardener" by Joseph von Eichendorff (1788-1857), one of the greatest of German Romantic poets. The song is in 6/8 time with a spinning-type arpeggio in the harp. The gardener of the title sings of being separated from his love as he works. The first two verses are set to one strophe, and the third and fourth to another; these last two verses Brahms extends asymmetrically by repeating the lines "forever in my heart" and "and dig my grave in earth." The final song is an Andante movement in C minor, by far the longest and most structurally open of the set. The

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

text is by the great ersatz-classical Scotch bard Ossian, under whose name the Scot James MacPherson (1736-91) wrote much of his poetry. Fingal was a great Scottish hero whose son Ossian supposedly was, and who was the subject of Ossian's epic verse. The present text is a lament, as a messenger (or other speaker) relates the death of the hero Trenar to the "maiden of Inistore."

Alban Berg (1885-1935) was one of the famous "Second Viennese School" composers, along with his teacher Schoenberg and also Anton Webern. His *Sieben frühe Lieder* ("Seven Early Songs") is a set of songs the composer published in 1928, drawn from a larger collection of songs he had written in the years 1905-08 during his first years of study with Schoenberg. The originals were for piano and voice, but when he decided to publish them he also made orchestrations. "Im Zimmer" ("Indoors") and "Die Nachtigall" ("The Nightingale") are the two songs arranged for this evening's concert for mixed chorus, two horns, and harp.

"Im Zimmer," setting a text of Johannes Schlaf (1862-1941), is an atmospheric snapshot of domestic comfort. The key is essentially B-flat, but Berg colors the tonality with flattened A's, D's, and G's, pushing it gently "down" and underlining the quiet languor of the scene. "Die Nachtigall" is a poem in three parts by Theodor Storm (1817-88). The three lines about the nightingale—set by Berg with only slight variations the second time—bracket the central four lines about a girl who has experienced some change in her outlook on life (we don't know why). The lilting outer sections, almost Schubert-like, contrast with the much quicker, breathlessly declaimed inner verse.

Gustav Mahler (1860-1911) wrote two sets of songs on poetry of Friedrich Rückert (1788-1866), a highly literary lyricist who was also a source of song texts for Schubert and Schumann. One cycle sets five poems from Rückert's *Kindertotenlieder* ("Songs on the Death of Children"), written in memory of two of the poet's children. The five

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so-called *Rückert-Lieder*, four of which were arranged by Martin Amlin for this evening's Prelude Concert, were not designed necessarily to be performed together. Mahler himself changed the order of performance virtually every time he accompanied them, and he sometimes chose to omit one or more.

"Ich bin der Welt abhanden gekommen" was composed later in 1901 than the other three Rückert songs of that year; one of the manuscript sketches is dated August 16, and it must have been finished some time after that. Its overall mood is of tranquility and the poignancy of separation. Mahler composed "Liebst du um Schönheit" sometime in the summer of 1902, leaving its manuscript for Alma to find inside a piano score of *Siegfried* (the third evening of Wagner's great tetralogy, *Der Ring des Nibelungen*). It was the last of these five songs to be composed, almost a year after the other four. That fact, combined with the directness of its message to Alma, might explain why Mahler treated it differently from the others. The song is a delicate expression of love. "Ich atmet' einen linden Duft" was composed at Mahler's summer residence at Maiernigg in June and July 1901. It is music of extraordinary transparency. The poem is a pun on the word "*Linde*" or "Lindenbaum," referring to a linden tree, and the adjective "*lind*," "delicate" or "gentle." Mahler's own comment about this song: it describes "the way one feels in the presence of a beloved being about whom one is completely sure without a single word needing to be spoken." "Um Mitternacht" was also composed in the summer of 1901. For four of its five stanzas, the song expresses feelings of dark torment, doubt, and despair, almost a dirge. Then, in the final stanza, Mahler breaks forth into the major mode and a chorale style.

Notes by ROBERT KIRZINGER and
STEVEN LEDBETTER (Mahler)

Composer Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Artists

To read about the **Tanglewood Festival Chorus**, see page 44.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot**—who retires from the BSO at the end of the 2009 Tanglewood season after forty years of service to the orchestra—became principal harp of the BSO in 1980, having joined the orchestra in 1969 as assistant principal harp and principal harp with the Boston Pops. Prior to that, she was substitute second harp with the Pittsburgh Symphony Orchestra and principal harp of the National Symphony Orchestra. Ms. Hobson Pilot has also had an extensive solo career; she has performed as a soloist with many American orchestras, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several recordings available on the Boston Records label, as well as on the Koch International and Denouement labels. Ms. Hobson Pilot holds a Doctor of Fine Arts from Bridgewater State College. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey as well as her African journey to find the roots of the harp. In September 1999 she traveled to London to record, with the London Symphony Orchestra, the Harp Concerto by the young American composer Kevin Kaska, a work that she commissioned. Ann Hobson Pilot is on the faculties of the New England Conservatory, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music

ensemble Collage New Music and has also performed with the Boston Symphony Chamber Players, the Ritz Chamber Players, and the Marlboro, Newport, and Sarasota music festivals, among others. On Opening Night of the BSO's 2009-10 season (a program to be repeated by the BSO in New York as Carnegie Hall's 2009-10 season-opener), she will play the world premiere of John Williams's *On Willows and Birches* for harp and orchestra, composed especially for her and the orchestra on the occasion of her retirement. She will then perform the piece in early October, in a BSO subscription concert that also features her in music of Carter and Debussy.

James Sommerville joined the Boston Symphony Orchestra as principal horn in January 1998. After winning the highest prizes at the Munich, Toulon, and CBC Young Performers competitions, and with the support of the CBC and generous grants from the Canada Council and the Macmillan Foundation, Mr. Sommerville embarked on a solo career that has brought critically acclaimed appearances with all the major Canadian orchestras, the radio orchestras of Bavaria and Berlin, and many other orchestras throughout North America and Europe. His disc of the Mozart horn concertos with the CBC Vancouver Orchestra won the JUNO Award for Best Classical Recording in Canada. Mr. Sommerville is a member of the Boston Symphony Chamber Players, with whom he tours regularly worldwide, and with whom he has recorded Mozart's Quintet in E-flat for horn and strings, K.407, for BSO Classics; he has also recorded chamber music for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. As a guest artist and faculty member, he has performed at many chamber music festivals, including the Festival of The Sound, the Vancouver Chamber Music Festival, Scotia Festival, Domaine Forget, Sarasota, and the Banff International Festival of the Arts. Besides performing as a horn player, he is also artistic director of the Hamilton Philharmonic, one of Canada's venerable professional symphony orchestras; he maintains an active and growing conducting career, presenting a full season of subscription and educational concerts in Hamilton each year. Mr. Sommerville teaches at the Tanglewood Music Center, the Longy School, and the New England Conservatory of Music. His featured appearances as concerto soloist with the Boston Symphony Orchestra have included Britten's Serenade for Tenor, Horn, and Strings, horn concertos of Mozart, Richard Strauss, Frank Martin, György Ligeti (the work's American premiere), and John Williams, and the Horn Concerto of Elliott Carter, which was composed specifically for him.

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Originally from West Orange, New Jersey, and now living in Lincoln, horn player **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as associate principal horn. He became assistant principal horn of the New Orleans Symphony the following season and was appointed to the Boston Symphony Orchestra horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. A faculty member at the New England Conservatory of Music, Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

Tanglewood Festival Chorus
John Oliver, Conductor
(Prelude Concert, August 21, 2009)

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Joy Emerson Brewer • Jeni Lynn Cameron • Anna S. Choi • Lorenzee Cole • Lisa Conant • Stefanie J. Gallegos • Bonnie Gleason • Beth Grzegorzewski • Eileen Huang • Polina Dimitrova Kehayova • Nancy Kurtz • Kieran Murray • Livia M. Racz • Melanie Salisbury

Mezzo-Sopranos

Virginia Bailey • Lauren A. Boice • Abbe Dalton Clark • Diane Droste • Dorrie Freedman * • Irene Gilbride # • Betty Jenkins • Gale Livingston # • Katherine Mallin • Antonia R. Nedder • Julie Steinhilber # • Cindy M. Vredeveld

Tenors

Colin Britt • Stephen Chrzan • Andrew Crain • J. Stephen Groff # • Jeffrey A. Kerr • Lance Levine • Ronald Lloyd • Glen Matheson • Kevin Parker • Dwight E. Porter # • Brian Robinson • Stephen E. Smith

Basses

Nathan Black • Daniel E. Brooks # • Matthew Collins • Matthew E. Crawford • Michel Epsztein • Will Koffel • Bruce Kozuma • Timothy Lanagan # • David K. Lones # • Eryk P. Nielsen • Donald R. Peck • Craig A. Tata

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist
Ariane Falke, Language Coach
Livia M. Racz, Language Coach

Stu Rosner



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128th season, 2008–2009

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Music Director

Friday, August 21, 8:30pm

KURT MASUR CONDUCTING

HAYDN — Symphony No. 88 in G
Adagio—Allegro
Largo
Menuetto: Allegretto
Finale: Allegro con spirito

MOZART — Piano Concerto No. 25 in C, K.503
Allegro maestoso
Andante
[Allegretto]
DAVID FRAY

{ I n t e r m i s s i o n }

BEETHOVEN — Symphony No. 1 in C, Opus 21
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio—Allegro molto vivace

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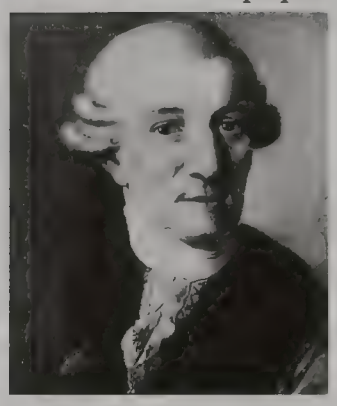
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Joseph Haydn (1732-1809)
Symphony No. 88 in G

First performance: Paris, 1787. *First BSO performance*: November 1889, Arthur Nikisch cond. *First Tanglewood performance*: August 14, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 15, 2005, David Robertson cond.

Like his later London symphonies, numbered 93-104 and composed at the height of his international reputation, Haydn's Symphony No. 88 was once among the most popular and most frequently heard of the composer's works in the genre. Tovey included it in his *Essays in Musical Analysis* at a time when only very few Haydn symphonies were performed with any frequency, and, so far as the Boston Symphony is concerned, it was rarely absent from the repertory between 1889 and the mid-1950s. In recent years it has shown up less often, not because its endearing characteristics are any less apparent—indeed, its grace, wit, and abundance of musical ingenuity have never failed to please—but because of the recent and justly rewarding tendency to explore the all but totally neglected symphonies from earlier in Haydn's career.



The year after finishing his six Paris symphonies, numbers 82-87, which he had provided upon commission for the fashionable Concerts de la Logue Olympique, Haydn wrote two more for the violinist Johann Peter Tost, who felt that some new works by the famous composer would make for a handy calling card upon Tost's own arrival in that city. Judging from the early manuscripts and prints, whose discrepancies reflect the difficulties their editors must have had in reading Haydn's normally careful hand (the autograph is lost), the Symphony No. 88 seems to have been written in a heat of inspiration; Haydn scholar H.C. Robbins Landon even suggests that Haydn so exhausted himself with this "pinnacle of perfection" that the second symphony of the pair, No. 89, could not possibly have achieved a comparable level and represents but "a pale reflection" of its predecessor.

From beginning to end, this symphony is unmistakably Haydn. The slow introduction, for example, suggests something of that to Mozart's Symphony No. 36, the *Linz*, written four years earlier; but even in the briefer span of Haydn's introduction, how noticeably different the texture, the string figurations, the pacing, the sense of anticipation built into each pause. And the first movement as a whole is filled with the sort of musical good humor, bustling strings, solo woodwind commentary, and instant energy that Mozart, in general, reserves for the finales of his piano concertos (for Mozart, the first movement of a symphony was a much more serious affair). The main theme of the Allegro has an airy, outdoorsy quality: it is essentially horn music, though heard first in the strings. As Robbins Landon observes, the soft beginning of the Allegro explains the need for the slow introduction: the first measures of the theme would have been inaudible to an audience not yet properly settled into its seats.

The Largo's deceptively simple but exceedingly elegant main theme is given first to the instrumental combination of oboe and solo cello and has a breadth that allows for different types of string embellishments as the movement proceeds. A surprise is the introduction of trumpets and drums, held silent throughout the first movement and heard here in a Haydn symphonic slow movement for the first time. The Menuetto is a peasant dance, down to earth, but also replete with Haydnesque phrase extensions, abrupt harmonic sidesteps, and a jovially assertive return to the main tune. The Trio, with its bagpipe-like drone and touches of dissonance, takes us to another part of the Austrian countryside.

The finale is extraordinarily deft and ingenious; how much invention Haydn has fit into less than four minutes of music! Try to imagine this movement as totally new, and you will have some sense of what contemporary listeners felt, since the composer had just recently developed the hybrid sonata-rondo form typified here. Haydn generates such a rush of energy that he is able to play with our expectations from the very beginning; at the final return to the rondo theme, the music itself seems as amusedly unsure as we are of just where it is, where it's going, and when it's going to get there. But it's there before we know it, and after one last pause it rushes us headlong to the boisterous final fanfare of trumpets and drums.

MARC MANDEL

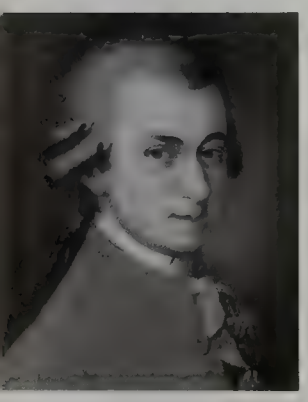
Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Wolfgang Amadè Mozart (1756-1791)

Piano Concerto No. 25 in C, K.503

First performance: Presumably in Vienna, with Mozart as soloist, soon after the work's completion on December 4, 1786. *First BSO performance*: March 1883, Georg Henschel cond., Carl Baermann, soloist. *First Tanglewood performance*: July 13, 1962, Charles Munch cond., Claude Frank, soloist (the BSO's first performance of K.503 after the March 1883 performances with Henschel and Baermann!). *Most recent Tanglewood performance*: August 16, 2002, James Conlon cond., Emanuel Ax, soloist.

In just under three years, Mozart wrote twelve piano concertos. It is the genre that absolutely dominates his work schedule in 1784, 1785, and 1786, and what he poured out—almost all of it for his own use at his own concerts—is a series of masterpieces that delight the mind, charm and seduce the ear, and pierce the heart. They are the ideal realization of what might be done with the piano concerto. Beethoven a couple of times reaches to where Mozart is, and perhaps Brahms, too, but still, in this realm Mozart scarcely knows peers. K.503 is the end of that run. It comes at the end of an amazing year, amazing even for Mozart, that had begun with work on *The Impresario* and *Figaro*, and whose achievements include the A major piano concerto, K.488, and the C minor, K.491; the E-flat piano quartet; the last of his horn concertos; the trios in G and B-flat for piano, violin, and cello, as well as the one in E-flat with viola and clarinet; and the sonata in F for piano duet, K.497. Together with the present concerto he worked on the *Prague* Symphony, finishing it two days later, and before the year was out he wrote one of the most personal and in every way special of his masterpieces, the concert aria for soprano with piano obbligato and orchestra, "Ch'io mi scordi di te," K.505.



Such a list does not reflect how Mozart's life had begun to change. On March 3, 1784, for example, he could report to his father that he had twenty-two concerts in thirty-eight days: "I don't think that this way I can possibly get out of practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance the hall had been "full to overflowing." In 1786, the fiscal catastrophes of 1788, the year of the last three symphonies, were probably unforeseeable, and one surpassing triumph still lay ahead of him, the delirious reception by the Prague public of *Don Giovanni* in 1787. *Figaro* was popular in Vienna, but not more than other operas by lesser men, and certainly not enough to buoy up his fortunes for long. Perhaps it is even indicative that we know nothing about the first performance of K.503. Mozart had planned some concerts for December 1786, and they were presumably the occa-

sion for writing this concerto, but we have no evidence that these appearances actually came off.

What has changed, too, is Mozart's approach to the concerto. It seems less operatic than before, and more symphonic. The immediately preceding one, the C minor, K.491, completed March 24, 1786, foreshadows this, but even so, K.503 impresses as a move into something new. Its very manner is all its own. For years, and until not so long ago, it was one of the least played of the series; it was as though pianists were reluctant to risk disconcerting their audiences by offering them Olympian grandeur and an unprecedented compositional richness where the expectation was chiefly of charm, operatic lyricism, and humor.

This is one of Mozart's big trumpets-and-drums concertos, and the first massive gestures make its full and grand sonority known. But even so formal an exordium becomes a personal statement in Mozart's hands—"cliché becomes event," as Adorno says about Mahler—and across the seventh measure there falls for just a moment the shadow of the minor mode. And when the formal proclamations are finished, the music does indeed take off in C minor. Such harmonic—and expressive—ambiguities inform the whole movement. Mozart always likes those shadows, but new here are the unmodulated transitions from major to minor and back, the hardness of his chiaroscuro. The first solo entrance is one of Mozart's most subtle and gently winsome. The greatest marvel of all is the development, which is brief but dense, with a breathtaking harmonic range and an incredible intricacy of canonic writing. The piano has a delightful function during these pages, proposing ideas and new directions, but then settling back and turning into an accompanist who listens to the woodwinds execute what he has imagined. (And how keenly one senses Mozart's own presence at the keyboard here!)

The Andante is subdued, formal and a little mysterious at the same time, like a knot garden by moonlight, and remarkable too for the great span from its slowest notes



to its fastest. For the finale, Mozart goes back to adapt a gavotte from his then five-year-old opera *Idomeneo.* In its courtly and witty measures, there is nothing to prepare us for the epiphany of the episode in which the piano, accompanied by cellos and basses alone (a sound that occurs nowhere else in Mozart), begins a smiling and melancholy song that is continued by the oboe, the flute, the bassoon, and in which the cellos cannot resist joining. Lovely in itself, the melody grows into a music whose richness of texture and whose poignancy and passion astonish us even in the context of the mature Mozart. From that joy and pain Mozart redeems us by leading us back to his gavotte and from there into an exuberantly inventive, brilliant ending.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Ludwig van Beethoven (1770-1827)
Symphony No. 1 in C, Opus 21

First performance: April 2, 1800, Vienna, Beethoven cond. *First BSO performance*: October 1881, Georg Henschel cond. *First Tanglewood performance*: August 1, 1940, Serge Koussevitzky cond. *Most recent Tanglewood performance*: July 27, 2007, Kurt Masur cond.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on April 2, 1800, was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a dense composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.



We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before—sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was twenty-nine years old, already established as a piano virtuoso and composer for the piano, with recently-won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.

Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now

think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Allegro con brio. But early listeners found themselves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words "*con moto*"—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and

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violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

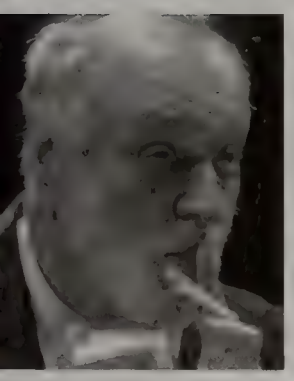
Charles Rosen has noted in his book *The Classical Style* how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure and a half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develops in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artists

Kurt Masur

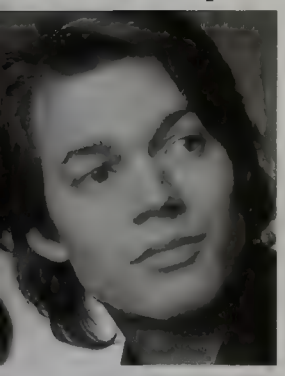


Kurt Masur is well known to orchestras and audiences alike as a distinguished conductor and humanist. In September 2002 Mr. Masur became music director of the Orchestre National de France in Paris, this season assuming the title of Honorary Music Director for Life, ensuring his close and active involvement with this orchestra for many more years to come. From 2000 to 2007 he was principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the Kurt Masur Fund for the Orchestra, endowing "conductor debut week" at the Philharmonic, in perpetuity in his honor. From 1970 until 1996 Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading

orchestras and holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. In July 2007 Maestro Masur celebrated his 80th birthday in an extraordinary concert at the BBC Proms in London, conducting joint forces of the London Philharmonic Orchestra and the Orchestre National de France. A professor at the Leipzig Academy of Music since 1975, he has received numerous honors, among them the Cross of the Order of Merits of the Federal Republic of Germany in 1995; the Gold Medal of Honor for Music from the National Arts Club in 1996; the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York, both in 1997; and the Commander Cross of Merit of the Polish Republic in 1999. In March 2002 the President of the Federal Republic of Germany, Johannes Rau, bestowed upon Mr. Masur the Cross with Star of the Order of Merits of the Federal Republic of Germany, and in September 2007 the President of Germany, Horst Köhler, bestowed upon him the Great Cross of the Legion of Honor with Star and Ribbon. In September 2008 Mr. Masur received the Furtwängler Prize in Bonn Germany; he is also an Honorary Citizen of his hometown Brieg. Kurt Masur has made well over 100 recordings with numerous orchestras. In 2008 he celebrated sixty years of his career as a professional conductor. Since his BSO debut in 1980, Kurt Masur has appeared frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood. Last weekend, Mr. Masur led the Tanglewood Music Center Orchestra in this summer's Leonard Bernstein Memorial Concert. Prior to this summer, his most recent Tanglewood appearances with the BSO were in July 2007, and his most recent subscription concerts with the BSO were in January 2009.



David Fray



Making his Boston Symphony Orchestra and Tanglewood debuts in this concert, French pianist David Fray recently received the Jury Award—"Newcomer of the Year 2008" from *BBC Music Magazine* for his Bach/Boulez CD. In addition, the German Recording Academy honored him last fall for the second time, awarding him an ECHO Classic 2009 in the category "Instrumentalist of the Year—Piano" for his interpretation of Bach concertos with the Kammerphilharmonie Bremen. Mr. Fray has collaborated with such distinguished conductors as Kurt Masur, Riccardo Muti, Christoph Eschenbach, John Axelrod, and Yannick Nézet-Séguin. In the United States this summer he also makes his debut with the Cleveland Orchestra, at the Blossom Festival. During 2009-10 he will collaborate for the first time with the New York Philharmonic under Esa-Pekka Salonen and with the San Francisco Symphony under Christoph Eschenbach. Mr. Fray has appeared in recital in Europe, America, and Asia, in the great concert halls of Paris, Geneva, Barcelona, Montreal, Amsterdam, Kyoto, Essen, Brussels, and Vienna, among many others. Highlights of recent seasons have included performances with the Bayerische Rundfunk Orchestra in Munich and a tour of Italy under Muti; concerts with the Orchestre National de France at the Vienna Musikverein and Philharmonie Köln as well as a United States tour under Masur; performances with the Orchestre de Paris and John Axelrod, with the Orchestre National de France and Masur in Paris and Germany, the Orchestre National du Capitole de Toulouse and the Deutsche Kammerphilharmonie Bremen in Amsterdam; a tour of South America; *Carnival of the Animals* with soloists from the Orchestre National de France; a special "Homage to Henri Dutilleux"; concerts with the Orchestre Métropolitain du Grand Montréal under Nézet-Séguin; Bach concertos with Christoph Eschenbach, Robert Levine, and Ya-Fei Chuang under John Axelrod at the 10th Beethoven Easter Festival in Warsaw; and appearances at the Roque d'Antheron Piano Festival and Toulouse's Piano aux Jacobins. In June 2006, after replacing Hélène Grimaud in Paris and Brussels with the Deutsche Kammerphilharmonie Bremen, he was immediately invited back. Among his numerous prizes and awards are the prize of the Banque Populaire; the Diploma for Outstanding Merit at the Fifth International Hamamatsu Competition in Japan; the "Young Soloist of the Year Award" ("Jeune Soliste de l'Année"), the highest prize awarded by the Commission of French-speaking public radio stations; the Feydeau de Brou Saint Paul grant, and the "Classical Discovery Prize" ("Révélation Classique") from ADAMI. At the 2004 Montreal International Music Competition he took both the second grand prize and the prize for best interpretation of a work by a Canadian composer. As a result, ATMA Classique released his first CD, a disc of works by Liszt and Schubert. David Fray started taking piano lessons at age four and later studied with Jacques Rouvier at the National Superior Conservatory of Music in Paris. Such distinguished and established artists as Dimitri Bashkirov, Menahem Pressler, Paul Badura-Skoda, Christoph Eschenbach, and Pierre Boulez have supported him over the years. An exclusive Virgin Classics artist since 2007, he devoted his first Virgin recording to Bach and Boulez and has since released four keyboard concertos of Bach with the Deutsche Kammerphilharmonie Bremen. An excerpt from his performance of Schubert's *Wanderer Fantasy* at the Festival of La Roque d'Anthéron was released on an Ideale Audience DVD. In December 2008 the German/French TV network ARTE +7 presented an hour-long documentary about him (subsequently released on DVD), "David Fray Records Johann Sebastian Bach," directed by renowned French director Bruno Monsaingeon. David Fray lives in Paris.

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Violin Concerto in E minor, Opus 64
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Andante
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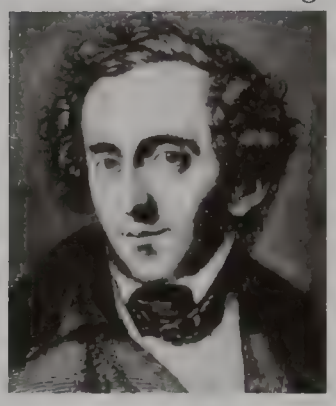
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Felix Mendelssohn-Bartholdy (1809-1847)
Overture, "The Hebrides" ("Fingal's Cave"), Opus 26

First performance: May 14, 1832, Philharmonic Society, London, Thomas Attwood cond. *First BSO performances*: January 1883, Georg Henschel cond. *First Tanglewood performance*: July 20, 1957, Pierre Monteux cond. *Most recent Tanglewood performance*: August 22, 2003, Sir Neville Marriner cond.

The twenty-year-old Mendelssohn visited Scotland in August 1829, following a successful engagement with the Philharmonic Society of London and in the company of his friend and traveling companion Karl Klingemann. On August 7, the two visited Fingal's Cave, a tourist attraction on the southwest shore of Staffa, one of the Hebrides Islands off Scotland's west coast. On August 10, Klingemann wrote from Glasgow that "the Highlands and the sea together brew nothing but whiskey, fog, and foul weather.... Three days ago we were on our steamer.... The lower the barometer fell, the higher the sea rose. It stretched its myriad tentacles ever more brutally and churned more and more," and he described Fingal's Cave with its basalt columns as resembling "the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless—the grey waste of the sea within and without it." Mendelssohn's own impression arrived home in the form of a twenty-two-measure musical sketch designed to convey "how amazingly the Hebrides affected [him]" and from which grew the opening of the *Fingal's Cave* Overture.



"I would gladly give all my works if I had succeeded in composing a piece like the *Hebrides* Overture," wrote Johannes Brahms. Richard Wagner, considerably more tolerant of Mendelssohn the composer than of Mendelssohn the conductor, viewed this overture as "one of the most beautiful works of music that we have," as the masterpiece of "a first-class landscape painter.... There is a magnificent intellectual vision throughout, a fine sensibility; and the manifestations of both are reproduced with the greatest art." And Donald Francis Tovey wrote that, in this piece, "Mendelssohn was surely occupied chiefly with the unconscious digesting of his impressions of Hebridean scenery, the roar of the waves rolling into the cavern, the cries of sea-birds, and perhaps more than anything else, the radiant and telescopic clearness of the air when the mist is completely dissolved or not yet formed."

The overture's principal musical idea is a descending motive ripe for expansion and

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development, and the sense of space in this piece is suggested at once by the overlapping octaves in violins, clarinets, oboes, and flutes. The initial picture is completed by string tremolos and rustling woodwinds as the seascape unfolds. The second theme—"quite the greatest melody Mendelssohn ever wrote," states Tovey—is as expansive as the initial idea is concise. Later in the piece there is room for fanfares and elemental outbursts, but also for the sort of "*staccato e leggiero*" motion typical of Mendelssohnian scherzos. The overture ends quietly, with as much sense of mystery and anticipation as at the beginning. For the further spelling out of so much that is embodied in this work one may look to yet another of Mendelssohn's compositions, inspired by the same trip to Scotland in 1829, begun when work on the *Fingal's Cave* Overture was in progress, but not completed until twelve years later, in 1842—the *Scottish* Symphony.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Felix Mendelssohn
Violin Concerto in E minor, Opus 64

First performance: March 13, 1845, Gewandhaus Orchestra of Leipzig, Niels Gade cond., Ferdinand David, soloist. *First Tanglewood performance*: August 15, 1941, Boston Symphony Orchestra, Serge Koussevitzky cond., Albert Spalding, soloist. *Most recent Tanglewood performance by the BSO*: August 5, 2007, Ludovic Morlot cond., Stefan Jackiw, soloist. *Most recent Tanglewood performance*: July 27, 2008, Orchestra of St. Luke's, Roberto Abbado cond., Sarah Chang, soloist.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."



But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—he composes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation. No other cadenza had ever played so central a role in the structure of a concerto to that time.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

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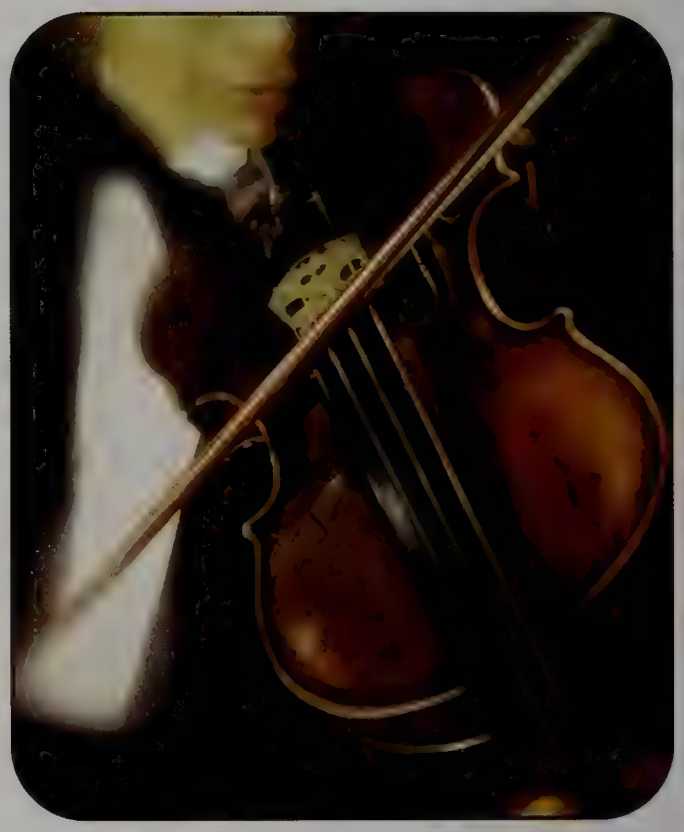
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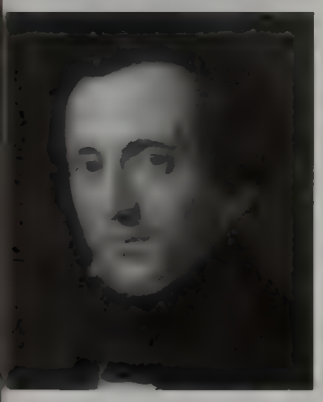
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Felix Mendelssohn

Symphony No. 4 in A, Opus 90, "Italian"

First performance: May 13, 1833, London, Philharmonic Society, Mendelssohn cond. *First BSO performance*: October 1884, Wilhelm Gericke cond. *First Berkshire Festival performance*: August 16, 1936, Serge Koussevitzky cond. *First Tanglewood performance*: August 2, 1941, Koussevitzky cond. *Most recent Tanglewood performance*: July 20, 2008, Shi-Yeon Sung cond.

As the scion of a well-off middle-class German family, Felix Mendelssohn undertook the Grand Tour to the centers of classical culture in Italy; his tour was somewhat grander than most, extending from early May 1830 to late June 1832 and including months-long stops in Rome, Paris, and London (he had already spent some eight months in the British isles in 1829). From Rome on December 20, 1830, Felix wrote to his family, "The Hebrides is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added, "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we know as the *Scotch* (or, better, *Scottish*) and *Italian* symphonies, numbered three and four in the traditional conception of Mendelssohn's symphonic output. The first of these, like the *Hebrides* Overture, was a reaction to his visit to Scotland the year before, while the *Italian* Symphony grew out of his new experiences in Rome and, later, Naples.



Just after Christmas, Felix complained of absolutely miserable rainy weather which, no doubt, made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli or some other sightseeing wonder. And though the weather became springlike by mid-January, he was able to write on the 17th that he had nearly completed some small works, adding "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." Surely it seems unlikely for a composer to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself) at the same time, but that is precisely what happened. He remained in Rome through Easter in order to experience the full effect of the traditional liturgical music of the Papal choir, the only complaint being that the beautiful weather drove away the "misty Scottish mood," so he chose to set aside that symphony for the time being. We may presume that his "Italian" mood responded to all the stimuli, however, for when he reached Naples he wrote to his sister Rebecca that his cantata *Die erste Walpurgisnacht* (a setting of a Goethe poem, which he had worked on most of the winter) should be completed in a few days if the bad weather held, adding, "If I continue in my present mood, I shall finish my Italian symphony also in Italy, in which case I shall have a famous store to bring home with me, the fruits of this winter."

Since the *Italian* Symphony has long been regarded as one of his most perfect works, Mendelssohn's uncertainty about letting it out of his hands and his constantly feeling the need to revise it are hard to credit today, but whatever faults—real or imagined—the composer found in the score resulted in its appearance only after his premature death. Then, over a brief period of about five years, many scores previously withheld by the composer were at last published (although a great deal of his work was not printed even then, so aware were his executors of his careful, even finicky attitude toward scores that might be less than perfectly finished). The last work brought out in the composer's lifetime was a set of Christmas piano pieces published as Opus 72; any number after that was added posthumously, with no regard for the chronological order of composition. The "Opus 90" of the *Italian* Symphony gives a

misleadingly false impression of its being a late work, whereas it is actually, as we have seen, one of the most brilliant early orchestral scores of this incredibly precocious artist.

The richly assured orchestration makes its mark in the opening measures with a background of repeated chords in the woodwinds over which the violins sing their enthusiastic, soaring theme. The sonority of the first measure alone is enough to identify this score out of the entire symphonic repertory. The racing activity never stops or slows, even when the strings become the lightest staccato whisper to bring in the clarinets and bassoons with the secondary theme. But shortly before the end of the exposition the activity just barely slows to allow the solo clarinet one superbly romantic moment, whispering the opening theme in notes twice as long as before. As is usually the case with sonata-form first movements, Mendelssohn puts a repeat sign at the end of the exposition; in this case, though, the repeat is absolutely essential, since the first ending contains a new idea in the oboe and then in the strings—a soaring-upward that settles gracefully down to the cadence—which will play an important role in the coda. The second time through the exposition, leading on into the development, this passage is omitted. Much of the development is based on a new idea treated imitatively in the strings with punctuation from the woodwinds until the latter assert the importance of the main theme on top of everything. The new theme is recapitulated in place of the romantic moment for the clarinet in the exposition, and the coda works all of the preceding materials in with the concluding material from the first ending in a wonderfully imaginative web.

Mendelssohn wrote to his sister Fanny that he would look for inspiration for the second movement in Naples. As it stands, there is no verbal hint of a program in this Andante, but Tovey professed to discern the influence of a religious procession through the streets (although such a procession need not have been limited to Naples). The opening figure, a "wailing" gesture, introduces a measured and rather sombre march-like theme in D minor. The third movement is the embodiment of graceful themes, with a light but poetic touch in the horn calls deftly answered by violin and flute scales in the Trio. The Saltarello is a whirlwind of rushing activity, from the orchestral trills and punctuating chords of the first measure, through the unison statement of the basic rhythm, to the end. The biggest surprise, perhaps, is that Mendelssohn begins in the minor mode and, contrary to all expectation, refuses to yield, even in the very last measures, to a conclusion in the major. But the energy and the brilliant orchestration of the whole, the unflagging verve and ceaseless activity, bring on a conclusion that, for all its surprises, is as fully gratifying as any that Mendelssohn ever wrote.

The *Italian* Symphony is the product of a very young man—of twenty-two to twenty-four years. Not so young, certainly, as the composer of the Octet or the overture to *A Midsummer Night's Dream*, but still a man in the first flush of his mature powers. And though Mendelssohn can hardly be said ever to have been an old man, it is unlikely that the intended later revisions, if he had ever gotten around to them as he hoped, could have had any effect but to vitiate the overwhelming sense of youth that we find in this score.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Guest Artists

For a biography of **Kurt Masur**, see page 17.

Gil Shaham



Violinist Gil Shaham is sought after throughout the world for concerto appearances with celebrated orchestras and conductors, as well as for recital and ensemble appearances on the great concert stages and at the most prestigious festivals. During the 2008-09 season Mr. Shaham performed nine violin concertos with major orchestras, including the Stravinsky concerto with the Boston Symphony, Houston Symphony, Cleveland Orchestra, and National Symphony Orchestra, the Brahms concerto with the Detroit Symphony, Atlanta Symphony, and Montreal Symphony, the Khachaturian concerto with the New York Philharmonic, Los Angeles Philharmonic, and Philadelphia Orchestra, the Berg concerto with the San Francisco Symphony, Bolcom's concerto with the Toronto Symphony, and two Haydn concertos on tour with the New York-based conductor-less string orchestra Sejong. In addition to his many orchestral engagements, Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He also enjoys musical collaborations with his family, including his wife, violinist Adele Anthony, his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In spring 2007 his dream of bringing together friends and colleagues for performances of chamber music came to fruition with a tour of Brahms programs, culminating in a series of three concerts at Carnegie's Zankel Hall. An encore of this project took place in spring 2009. Another recent highlight was Mr. Shaham's concert marking the centenary of Pablo Sarasate's death with the Orpheus Chamber Orchestra in the Kaplan Penthouse at New York's Lincoln Center, a program broadcast nationally on PBS's "Live from Lincoln Center." He then took this program on a tour to several Spanish cities, including Sarasate's hometown of Pamplona. Several of Mr. Shaham's more than two dozen concerto and solo compact discs have become best-sellers in the United States and abroad, also earning prestigious honors including multiple Grammy awards, a Grand Prix du Disque, Diapason d'Or, and *Gramophone*'s Editor's Choice Award. His most recent recordings—"The Butterfly Lovers" (the Tchaikovsky Violin Concerto with the Singapore Symphony), "The Fauré Album" with Akira Eguchi, "The Prokofiev Album" with Orli Shaham, "Mozart in Paris," Tchaikovsky's Piano Trio in A with Yefim Bronfman and cellist Truls Mørk, and, most recently, Elgar's Violin Concerto with the Chicago Symphony Orchestra and David Zinman—have been produced for his own label, Canary Classics. Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where at the age of seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University. Gil Shaham was awarded an Avery Fisher Career Grant in 1990; in 2008 he received the coveted Avery Fisher Award. He plays the 1699 Countess Polignac Stradivarius. He lives in New York City with his wife and their two children. Since his BSO debut at Tanglewood in August 1993, Gil Shaham has appeared frequently with the Boston Symphony Orchestra both at Tanglewood and in Symphony Hall, most recently as soloist in Mozart's D major violin concerto, K.211, at Tanglewood in August 2008, and in Stravinsky's Violin Concerto at Symphony Hall in October 2008.

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IVES — "Decoration Day"

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto—Tempo I—
Presto—Tempo I

Adagio molto e cantabile—Andante moderato—
Tempo I—Andante—Adagio

Presto—Allegro ma non troppo—Vivace—
Adagio cantabile—Allegro moderato—
Allegro—Allegro assai—Presto—Allegro
assai—Allegro assai vivace, alla Marcia—
Andante maestoso—Adagio ma non troppo,
ma divoto—Allegro energico, sempre
ben marcato—Allegro ma non tanto—
Prestissimo

ERIN WALL, soprano
KENDALL GLADEN, mezzo-soprano
STUART SKELTON, tenor
RAYMOND ACETO, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 36.

This afternoon's Tanglewood Festival Chorus performance is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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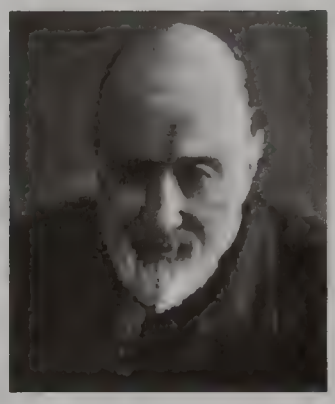
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Charles Ives (1874-1954)
"Decoration Day"

First performance: December 27, 1931, Havana, Cuba, Havana Symphony Orchestra, Amadeo Roldan cond. *Only previous Boston Symphony performance*: July 24, 1988, Tanglewood, Andrew Davis cond.

Much of Ives's music was conceived in a form different from the one we know now. At some uncertain time he considered the music we now know as *Decoration Day* to be his Third Piano Sonata or his Fifth Violin Sonata. In the end, though, it became an orchestral work, one of the four movements of his *Holiday Symphony* (also referred to as *A Symphony: New England Holidays*), composed between 1909 and 1913, and which depicted a different holiday celebrated in the New England of his boyhood for each of the four seasons: *Washington's Birthday* for winter, *Decoration Day* for spring, *The Fourth of July* for summer, and *Thanksgiving* for autumn. Ives noted that the four movements of the "symphony" could be performed separately, and he explained that the music was intended to suggest "pictures of a boy's holidays in a country town."



By the time he wrote this score, Ives had withdrawn from any practical performing himself. But he decided to propose *Decoration Day* for a sight-reading when the New Symphony Orchestra in New York advertised for American symphonic works to be played in public readings at Carnegie Hall. Ives received a letter saying that his piece had been accepted and asking for the orchestral parts. These he duly sent, only to receive another letter saying that, on closer study, his work was deemed too difficult. Ives made a naively sarcastic reply that evidently shamed the organizers of the event into agreeing to the reading.

Paul Eisler, the orchestra's assistant conductor, was to lead the reading in Carnegie Hall in the spring of 1920. The result was a travesty. The orchestra began, but quickly one member after another dropped out, having lost his place. They restarted at every rehearsal letter, but the same thing happened again and again. When returning the score, Eisler commented to Ives: "There is a limit to musicianship." The composer confided to his *Memos*: "I didn't tell him, as I wanted to, [that] the greatest limits to musicianship are your [own] limitations." But he added, "This is a good example of how much water can run under the bridge in a few years time. This 'performance' was thirteen years ago [Ives wrote these words in the early '30s], yet today this score could be picked up and played readily by any symphony orchestra with only a few rehearsals, and it has been. It was recently played by the Havana Symphony Orchestra... and with apparently little difficulty."



Stu Rosner

Ives frequently used music, laid out in complex overlapping layers of diverse materials, to express the simultaneity of different events, or to attempt the capture of a complicated moment of actual memory. In his *Essays Before a Sonata*, Ives spoke of the experience of "a boy" (transparently himself) awaking on Memorial Day to hear the band playing a popular march of D.W. Reeves, one of Ives's favorite pieces:

> ...he seems of a sudden translated—a moment of vivid power comes, a consciousness of material nobility, an exultant something gleaming with the possibilities of this life, an assurance that nothing is impossible, and that the whole world lies at his feet.

To the grown composer, the myriad events of Decoration Day provided a fertile ground for making memory into a work of art. Ives regularly used the interplay of many different musical ideas, from different sources and with varying significance, stirred together into a kaleidoscopic picture, to suggest the constantly changing surface of life. In his recollections, characteristically given the laconic title *Memos*, Ives recalled:

> *Decoration Day* for full orchestra—it was started as a brass band overture, but never got very far that way. It was also finished and scored at about the same time the *Washington's Birthday* was. The middle section...was taken from an organ piece written some years before. In my opinion this is the poorest part of the movement. (The melody of the march before the end is from Reeves's "Second Regiment Quickstep"—as good a march as Sousa or Schubert ever wrote, if not better!)

And on the score itself he added a prose postface that is, in effect, a complete, elaborate program for the work:

> In the early morning the gardens and woods about the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the Day's Memorial. During the forenoon as the people join each other on the Green there is felt, at times, a fervency and intensity—a shadow perhaps of the fanatical harshness—reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervading consciousness of "Nature's kinship with the lower order—man."
>
> After the Town Hall is filled with the Spring's harvest of lilacs, daisies, and peonies, the parade is slowly formed on Main Street. First come the three Marshals on plough horses (going sideways), then the Warden and Burgesses *in carriages*, the Village Cornet Band, the G.A.R. [Grand Army of the Republic], two by two, the Militia (Company G.), while the volunteer Fire Brigade, drawing the decorated hose-cart, with its jangling bells, brings up the rear—the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and *Adeste Fidelis* answers for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.
>
> After the last grave is decorated, *Taps* sounds out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again and "we all march back to town" to a Yankee stimulant—Reeves' inspiring *Second Regiment Quickstep*—though, to many a soldier, the sombre thoughts of the day underlie the tunes of the band. The march stops—and in the silence the shadow of the early morning flower-song raises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day.

It is worth remembering that at the time of Ives's childhood memories of Decoration Day, in the late 1880s, the holiday was still almost entirely a memorial to those who had fallen in the Civil War. Thus the quotation of several Civil War songs—"Marching Through Georgia," "Tenting Tonight on the Old Camp Ground," and "The

Battle Cry of Freedom"—had highly specific connotations for the boy, as they would have for anyone actually present at a decoration ceremony in his day. The bustle of activity, the whirling contradictory emotions, and the burgeoning of new life on a spring day given over to remembering the dead would all contribute to the memories that Ives attempted to capture. Many of the quotations are more literal here than they are in Ives's symphonies—but that is only natural, for here the composer is calling to mind a specific event at which this music was heard. The result is a cross between a "photograph in sound" and an interpretation from a distant time, a fascinating ambiguity that is part and parcel of Ives's art.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

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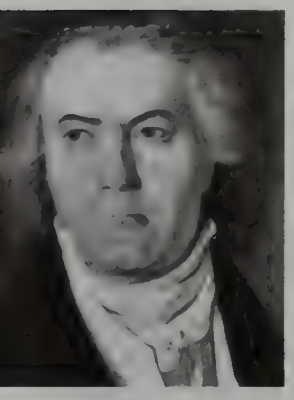
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Ludwig van Beethoven (1770-1827)
Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performance*: March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance*: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler cond. *Most recent Tanglewood performance*: Sunday, August 24, 2008, Christoph von Dohnányi cond.; Christiane Oelze, Lilli Paasikivi, Joseph Kaiser, and Hanno Müller-Brachmann, soloists; Tanglewood Festival Chorus, John Oliver, cond.



Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's "Ode to Joy"; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter coalescing out of the void, that would be echoed time and again by later composers—Brahms, Bruckner, Mahler. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

On the face of it, that in his last years Beethoven would compose a paean to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, brought him to the edge of madness.

The idea of setting Schiller's Ode to music was actually not a conception of Beethoven's melancholy last decade. The poem, written in 1785 and embodying the revolutionary fervor of that era, is a kind of exalted drinking song, to be declaimed among comrades with glasses literally or figuratively raised. Schiller's utopian verses were the young Beethoven's music of revolt; it appears that in his early twenties he had already set them to music.

In old age we often return to our youth and its dreams. In 1822, when Vienna had become a police state with spies everywhere, Beethoven received a commission for a symphony from the Philharmonic Society of London. He had already been sketching ideas; now he decided to make Schiller's fire-drunk hymn to friendship, marriage, freedom, and universal brotherhood the finale of the symphony. Into the first three movements he carefully wove foreshadowings of the "Joy" theme, so in the finale it would be unveiled like a revelation.

The dramatic progress of the Ninth is usually described as "darkness to light." Scholar Maynard Solomon refines that idea into "an extended metaphor of a quest for Elysium." But it's a strange darkness and a surprising journey.

The first movement begins with whispering string tremolos, as if coalescing out of silence. Soon the music bursts into figures monumental and declamatory, and at the same time gnarled and searching. The gestures are decisive, even heroic, but the harmony is a restless flux that rarely settles into a proper D minor, or anything else. What kind of hero is rootless and uncertain? The recapitulation (the place where the opening theme returns) appears not in the original D minor but in a strange D major that erupts out of calm like a scream, sounding not triumphant but some-

how frightening. As coda there's a funeral march over an ominous chromatic bass line. Beethoven had written funeral marches before, one the second movement of the *Eroica* Symphony. There we can imagine who died: the hero, or soldiers in battle. Who died in the first movement of the Ninth?

After that tragic coda comes the Dionysian whirlwind of the scherzo, one of Beethoven's most electrifying and crowd-pleasing movements, also one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. In the middle comes an astonishing Trio: a little wisp of folksong like you'd whistle on a summer day, growing through mounting repetitions into something hypnotic and monumental. So the second movement is made of complexity counterpoised by almost childlike simplicity—a familiar pattern of Beethoven's late music.

Then comes one of those singing, time-stopping Adagios that also mark his last period. It is alternating variations on two long-breathed, major-key themes. The variations of the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. There are moments of yearning, little dance turns, everything unfolding in an atmosphere of uncanny beauty.

The choral finale is easy to outline, hard to explain. Scholars have never quite agreed on its formal model, though it clearly involves a series of variations on the "Joy" theme. But why does this celebration of joy open with a dissonant shriek that Richard Wagner called the "terror fanfare," shattering the tranquility of the slow movement? Then the basses enter in a quasi-recitative, as if from an oratorio but wordless. We begin to hear recollections of the previous movements, each rebuffed in turn by the basses: opening of the first movement... no, not that despair; second movement... no, too frivolous; third movement... nice, the basses sigh, but no, too sweet. (Beethoven originally sketched a singer declaiming words to that effect, but he decided to leave the ideas suggested rather than spelled out.) *This*, then: the ingenuous little Joy theme is played by the basses unaccompanied, sounding rather like somebody (say, the composer) quietly humming to himself. The theme picks up lovely flowing accompaniments, begins to vary. Then, out of nowhere, back to the terror fanfare. Now in response a real singer steps up to sing a real recitative: "Oh friends, not these sounds! Rather let's strike up something more agreeable and joyful."

Soon the chorus is crying "*Freude!*"—"Joy!"—and the piece is off, exalting joy as the god-engendered daughter of Elysium, under whose influence love could flourish, humanity unite in peace. The variations unfold with their startling contrasts. We hear towering choral proclamations of the theme. We hear a grunting, lurching military march heroic in context ("Joyfully, like a hero toward victory") but light unto satiric in tone, in a style the Viennese called "Turkish." That resolves inexplicably into an exalted double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). In a spine-tingling interlude we are exhorted to fall on our knees and contemplate the Godhead ("Seek him beyond the stars"), followed by another double fugue. The coda is boundless jubilation, again hailing the daughter of Elysium.

So the finale's episodes are learned, childlike, ecclesiastical, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Is he signifying that the world he's embracing includes the elevated and the popular, West and East? Does the unsettled opening movement imply a rejection of the heroic voice that dominated his middle years, making way for another path?

In a work so elusive and kaleidoscopic, a number of perspectives suggest themselves.

One is seeing the Ninth in light of its sister work, the *Missa Solemnis.* At the end of Beethoven's Mass the chorus is declaiming *"Dona nobis pacem,"* the concluding prayer for peace, when the music is interrupted by the drums and trumpets of war. Just before the choir sings its last entreaty, the drums are still rolling in the distance. The Mass ends, then, with an unanswered prayer.

Beethoven's answer to that prayer is the Ninth Symphony, where hope and peace are not demanded of the heavens. Once when a composer showed Beethoven a work on which he had written "Finished with the help of God," Beethoven wrote under it: "Man, help yourself!" In the Ninth he directs our gaze upward to the divine, but ultimately returns it to ourselves. Through Schiller's exalted drinking song, Beethoven proclaims that the gods have given us joy so we can find Elysium on earth, as brothers and sisters, husbands and wives.

In the end, though, the symphony presents us as many questions as answers, and its vision of utopia is proclaimed, not attained. What can be said with some certainly is that its position in the world is probably what Beethoven wanted it to be. In an unprecedented way for a composer, he stepped into history with a great ceremonial work that doesn't simply preach a sermon about freedom and brotherhood, but aspires to help bring them to pass. Partly because of its enigmas, so many ideologies have claimed the music for their own; over two centuries Communists, Christians, Nazis, and humanists have joined in the chorus. Leonard Bernstein conducted the Ninth at the celebration of the fall of the Berlin Wall, and what else would do the job? Now the Joy theme is the anthem of the European Union, a symbol of nations joining together. If you're looking for the universal, here it is.

One final perspective. The symphony emerges from a whispering mist to fateful proclamations. The finale's Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. And for what? "Be embraced, you millions! This kiss for all the world!" run the telling lines in the finale, in which Beethoven erected a movement of monumental scope on a humble little tune that anybody can sing, and probably half the world knows.

The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven's embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist speaks the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It's the composer talking to everybody, to history. There's something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music.* An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen,
Und freudenvollere.

—Beethoven

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the
heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,

Joy, beauteous, godly spark,
Daughter of Elysium,



Stu Rosner

Wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Drunk with fire, O Heavenly One, We come unto your sacred shrine. Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions? Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions! Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Brüder—überm Sternenzelt	Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, Tochter aus Elysium! Deine Zauber binden wieder, Was die Mode streng geteilt, Alle Menschen werden Brüder, Wo dein sanfter Flügel weilt.	Joy, Daughter of Elysium! Your magic once again unites That which Fashion sternly parted. All men are made brothers Where your gentle wings abide.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen. Freude, schöner Götterfunken, Tochter aus Elysium! Freude, schöner Götterfunken!	Surely a loving Father dwells. Joy, beauteous, godly spark, Daughter of Elysium! Joy, beauteous, godly spark!

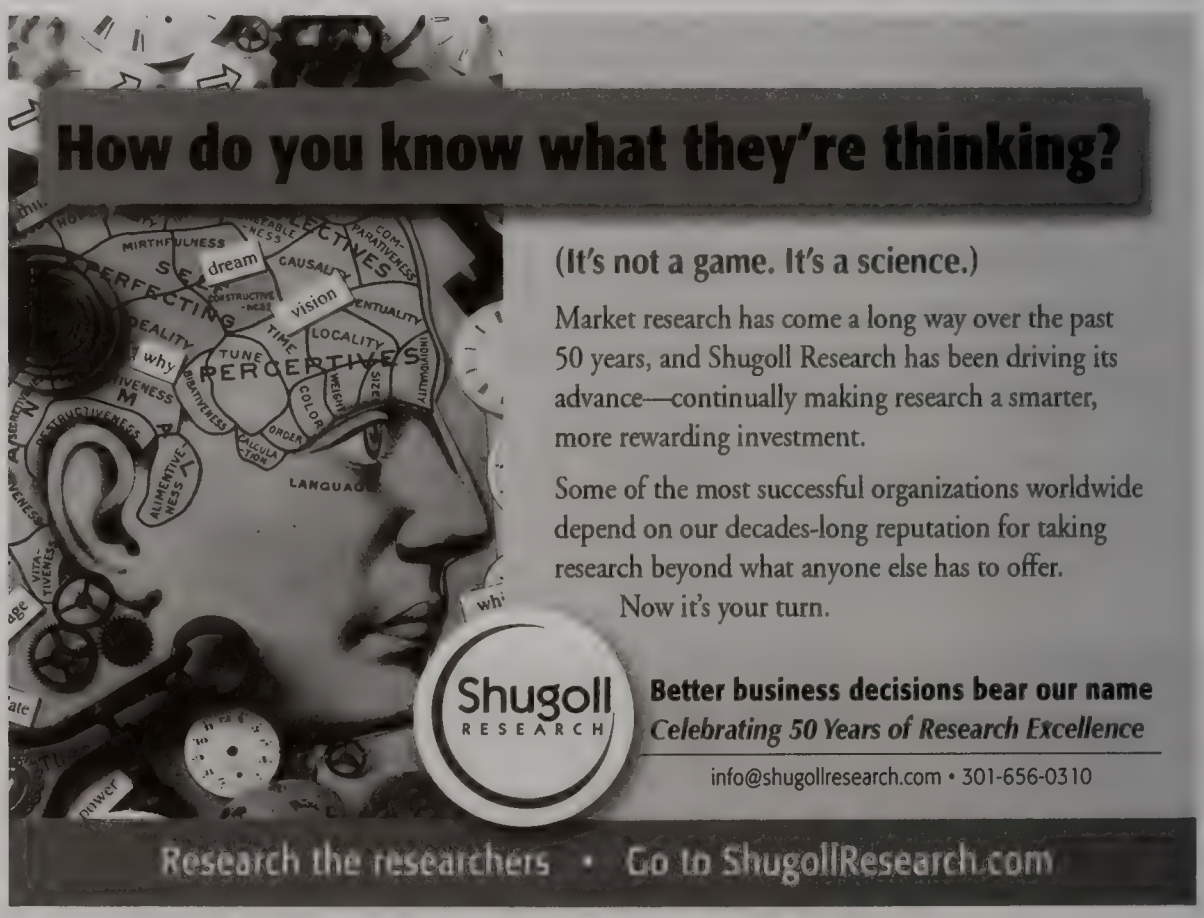
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Guest Artists

Michael Tilson Thomas



Michael Tilson Thomas is music director of the San Francisco Symphony, artistic director of the New World Symphony, and principal guest conductor of the London Symphony Orchestra. A Los Angeles native, Michael Tilson Thomas began his formal music studies at the University of Southern California, where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age nineteen he was named music director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen, and Copland on premieres of their works at Los Angeles's famed Monday Evening Concerts. During this same period he was pianist and conductor for Gregor Piatigorsky and Jascha Heifetz. In 1969, after winning the Koussevitzky Prize at Tanglewood, Mr. Tilson Thomas was appointed assistant conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the BSO, gaining international recognition when he replaced music director William Steinberg in mid-concert at Lincoln Center. Subsequently named associate conductor and then principal guest conductor of the orchestra, he remained with the BSO until 1974. Mr. Tilson Thomas was music director of the Buffalo Philharmonic from 1971 to 1979, principal guest conductor of the Los Angeles Philharmonic from 1981 to 1985, and principal conductor of the London Symphony Orchestra from 1987 to 1995. Music director of the San Francisco Symphony since 1995, he has toured extensively with that orchestra in the United States, Europe, and Asia. His guest conducting engagements include frequent appearances with the major orchestras of Europe and the United States. In 1987 Mr. Tilson Thomas created the New World Symphony, a post-graduate orchestral academy based in Miami Beach. Over 700 graduates of the academy are now in musi-



cal leadership positions internationally. In 1991 he and the New World Symphony were presented in a series of benefit concerts for UNICEF featuring Audrey Hepburn as narrator of Mr. Tilson Thomas's composition *From the Diary of Anne Frank*; the work has since been translated and performed in many languages worldwide. In August 1995 Mr. Tilson Thomas led the Pacific Music Festival Orchestra in the world premiere of his *Shówa/Shóah*, written in commemoration of the fiftieth anniversary of the bombing of Hiroshima. He has also written song cycles for Thomas Hampson and Renée Fleming. His extensive television work includes a series with the London Symphony Orchestra for BBC Television and the telecasts of the New York Philharmonic Young People's Concerts from 1971 to 1977. Starting in 2004, Mr. Tilson Thomas and the San Francisco Symphony embarked on a multi-tiered media project, "Keeping Score," which includes television, web sites, radio programs, and programs in the schools. In April 2009 he conducted the YouTube Symphony Orchestra in Carnegie Hall; the orchestra was the first ever assembled by worldwide on-line auditions. *Viva Voce*, his volume of conversations with British critic Edward Seckerson, is published by Faber & Faber. A Chevalier de l'Ordre des Arts et des Lettres and a Fellow of the American Academy of Arts and Sciences, Mr. Tilson Thomas has been named *Gramophone*'s Artist of the Year and *Musical America*'s Musician of the Year. He has won seven Grammys for his recordings and in 2008 received a Peabody Award for his radio series "The MTT Files." Prior to this summer, Michael Tilson Thomas's most recent appearances conducting the BSO were at Tanglewood in 1988, when he led music of Rimsky-Korsakov, Sibelius, and Stravinsky in a concert of his own with the orchestra, and then led music of Bernstein, Mahler, and Copland as part of the gala concert celebrating Leonard Bernstein's seventieth birthday. Last weekend he led the BSO in a program of Rachmaninoff and Shostakovich with soloist Yefim Bronfman. This past Wednesday and Thursday nights, in Ozawa Hall, he was conductor and host for "The Thomashefskys: Music and Memories of a Life in the Yiddish Theater," his tribute to his grandparents, Boris and Bessie Thomashefsky.

Erin Wall



In addition to her Boston Symphony Orchestra and Tanglewood debuts this afternoon, soprano Erin Wall's current season includes debuts with La Scala as Helena in Britten's *Midsummer Night's Dream*, and with Los Angeles Opera as Pamina in *Die Zauberflöte*, along with a return to her home company, Lyric Opera of Chicago, in a new role, Konstanze in Mozart's *Entführung aus dem Serail*. In concert, Ms. Wall appears with the San Francisco Symphony in Beethoven's Symphony No. 9 (including a Carnegie Hall performance), in Barber's *Knoxville: Summer of 1915*, and as Soprano I in Mahler's Symphony No. 8 in performances recorded for a commercial release. Other concert engagements include Berg's *Sieben frühe Lieder* with the Frankfurt Radio Symphony Orchestra, a program of Fauré and Strauss with the Calgary Philharmonic, and Musetta in concert performances of *La bohème* with the City of Birmingham Symphony Orchestra. Future engagements include debuts with the Vienna State Opera and the Bavarian State Opera, as well as returns to Lyric Opera of Chicago, Vancouver Opera, and Santa Fe Opera in several leading roles. Erin Wall's 2007-08 opera season included one of her signature roles, Donna Anna in *Don Giovanni*, at Washington Opera, followed by two new roles: Love Simpson in Carlisle Floyd's *Cold Sassy Tree* with Atlanta Opera and Violetta in *La traviata* with Arizona Opera and Michigan Opera Theatre. Ms. Wall appeared in a gala concert with Ben Heppner at the National Arts Centre in Ottawa, then as Soprano II in Mahler's Symphony No. 8 with Christoph Eschenbach and the Orchestre de Paris. She can be heard on the Deutsche Grammophon recording of this work with Pierre Boulez and the Staatskapelle Berlin. She made her Houston Symphony debut in

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Mahler's Symphony No. 2 under Hans Graf. Highlights of previous seasons include *Così fan tutte* in Paris and Vienna, a performance available commercially on a Virgin DVD; Donna Anna in *Don Giovanni* on opening night of Lyric Opera of Chicago's 50th Anniversary Season; her South American debut as Marguerite in *Faust* for the Teatro Municipal in Santiago, Chile; her New York City solo recital debut on the Marilyn Horne Foundation's "On Wings of Song" series, and her European concert debut in Britten's *War Requiem* with the London Symphony Orchestra. Recipient of the 2004 ARIA Award from the Aria Foundation, Ms. Wall also received a Richard Tucker Award and a Sara Tucker Study Grant from the Richard Tucker Foundation. She represented Canada in the finals of the 2003 BBC Singer of the World in Cardiff competition and has also received awards from the Dallas Opera Career Grant Competition, the George London Foundation, the MacAllister Awards, the Metropolitan Opera National Council auditions, and the Florida Grand Opera's Young Artists' Competition. Born to American parents in Calgary, Alberta, Ms. Wall studied piano at the Vancouver Academy of Music throughout her childhood. She holds music degrees from Western Washington University and Rice University, and also attended the Aspen Music Festival and the Music Academy of the West.

Kendall Gladen



Making her Boston Symphony Orchestra and Tanglewood debuts this afternoon, American mezzo-soprano Kendall Gladen is currently in her second year as an Adler Fellow with San Francisco Opera, where she was a participant in the Merola Opera Program. She made her San Francisco Opera debut as Giovanna in *Rigoletto* and has also appeared there as Mercédès in *Carmen,* the Second Lady in *The Magic Flute,* and Elizabeth Keckly in the world premiere of Philip Glass's *Appomattox.* Ms. Gladen was a soloist in Beethoven's Symphony No. 9 with the San Francisco Symphony Youth Orchestra and made her San Francisco Symphony debut in Beethoven's Ninth last fall with Michael Tilson Thomas conducting, subsequently repeating the work with Mr. Tilson Thomas and the orchestra at Carnegie Hall. This season also brought her Los Angeles Opera debut as Mercédès in *Carmen* in performances led by Emmanuel Villaume; she then also assumed the title role for two performances conducted by Plácido Domingo. Ms. Gladen has sung Lily in *Porgy and Bess* with Washington National Opera and also at Opera Theatre of Saint Louis, where, as a member of the Gerdine Young Artists Program, she sang the roles of Mercédès, the Abbess in Puccini's *Suor Angelica,* and the Third Lady in *The Magic Flute.* Kendall Gladen is a graduate of Washington University.

Stuart Skelton



Making his Tanglewood debut this afternoon, Stuart Skelton has emerged as one of the finest heroic tenors of his generation with performances extending from his native Australia to Asia, Europe, and North America. He made his Boston Symphony Orchestra debut in May 2006, singing the title role of Stravinsky's *Oedipus Rex* under the direction of Christoph von Dohnányi. Mr. Skelton's repertoire encompasses such roles as Wagner's Parsifal, Lohengrin, Erik, and Siegmund, the Kaiser in Strauss's *Die Frau ohne Schatten,* Beethoven's Florestan, Saint-Saëns's Samson, Dvořák's Dimitrij, and Britten's Peter Grimes. In 2008-09, Mr. Skelton sang Siegmund in *Die Walküre* at the Staatsoper Hamburg, the Opernhaus Zürich, and for his Seattle Opera debut, and returned to English National Opera as Peter Grimes. In concert he sang Mahler's *Das Lied von der Erde* under James Conlon with the Orchestra del Teatro Comunale di Bologna and with the Chicago Symphony Orchestra at the Ravinia Festival, and with Douglas Boyd and

the Colorado Symphony. He sang Don José in a concert performance of *Carmen* with Bramwell Tovey and the Los Angeles Philharmonic at the Hollywood Bowl, and Janáček's rarely heard *Sárka* with Hartmut Haenchen and the Netherlands Radio Philharmonic. He joined Franz Welser-Möst and the Cleveland Orchestra for Janáček's *Glagolitic Mass* and Kodály's *Psalmus Hungaricus.* Other recent highlights include *Die Walküre* with the Metropolitan Opera, debuts at Bayerische Staatsoper as Max in *Der Freischütz* and at Palm Beach Opera as Florestan in *Fidelio,* Lohengrin with Deutsche Oper Berlin, Mitch in André Previn's *A Streetcar Named Desire* with Opera Australia in a new production by film director Bruce Beresford, concert performances of *Fidelio* with David Robertson and the Saint Louis Symphony, the *Glagolitic* Mass with Michael Tilson Thomas and the London Symphony Orchestra, *Das Lied von der Erde* with Tilson Thomas and the San Francisco Symphony (recorded for future release) as well as with Jonathan Nott and the Bamberger Symphoniker, John Foulds's *A World Requiem* with Leon Botstein and the BBC Symphony Orchestra (recorded and released for Chandos), Zemlinsky's *König Kandaules* at Amsterdam's Concertgebouw, and Beethoven's Symphony No. 9 with Jiří Bělohlávek and the Dallas Symphony Orchestra. Other recent opera engagements have taken him to San Francisco Opera, the Vienna Volksoper, Staatsoper Hamburg, Opéra National de Paris, Israeli Opera, Deutsche Staatsoper Unter den Linden Berlin, Oper Frankfurt, Wiener Staatsoper, and Opera North. His performance as King Arthur in Albeniz's *Merlin* for the Teatro Real Madrid is available commercially on DVD. He has appeared in concert with the Montreal Symphony, San Francisco Symphony, Boston Symphony, the Royal Scottish National Orchestra, the Saint Louis Symphony both at home and at Carnegie Hall, the Frankfurt Radio Symphony, the Nord Deutsche Rundfunk Orchester, the Bayerische Rundfunk Symphonieorchester, the BBC Scottish Symphony, the Tokyo National Orchestra, the Sydney Symphony, and with the Philharmonia Orchestra at the Edinburgh Festival. Further information is available at www.stuartskelton.com.

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Raymond Aceto



This past winter, American bass Raymond Aceto appeared with James Levine and the Boston Symphony Orchestra as Pietro and then, substituting at short notice for James Morris, as Jacopo Fiesco in concert performances of Verdi's *Simon Boccanegra.* He has previously sung at Tanglewood in a 2001 BSO concert performance of Strauss's *Salome* under Seiji Ozawa, in Beethoven's Ninth Symphony with Hans Graf and the BSO in 2004, and in Beethoven's Ninth Symphony with Rafael Frühbeck de Burgos and the Tanglewood Music Center Orchestra in 2007. Mr. Aceto has established an important presence among the world's leading opera companies and symphony orchestras. Besides his BSO appearances in *Simon Boccanegra,* his 2008-09 season included his return to Lyric Opera of Chicago as des Grieux in Massenet's *Manon,* Escamillo in *Carmen* with Los Angeles Opera, Sparafucile in *Rigoletto* and the Commendatore in *Don Giovanni* at the Metropolitan Opera, and Sparafucile in Houston Grand Opera's "Rigoletto in the Parks" series. He returned to Deutsche Oper Berlin as Escamillo in *Carmen* and Raimondo in *Lucia di Lammermoor.* Concert appearances included Janáček's *Glagolitic Mass* with the Cleveland Orchestra and Verdi's Requiem with the North Carolina Symphony Orchestra. A frequent presence at the Metropolitan Opera, he has also performed there recently as Zaccaria in *Nabucco,* the King of Egypt in *Aida,* and Sparafucile. The first of many Lyric Opera of Chicago roles was the High Priest in *Nabucco.* He made his San Francisco Opera debut as Monterone in *Rigoletto* and later returned as Banquo in *Macbeth* and the King in *Aida.* He regularly appears with Houston Grand Opera and Dallas Opera and has performed with the Canadian Opera Company, the companies of Seattle, Philadelphia, Cincinnati, Baltimore, Boston, Colorado, and Cleveland, and the opera festivals of St. Louis and Spoleto USA. In Europe he has appeared at the Royal Opera–Covent Garden, Madrid's Teatro Real, Vienna State Opera, Deutsche Oper Berlin, Arena di Verona, Palermo's Teatro Massimo, Netherlands Opera, and at the Théâtre de la Monnaie in Brussels. Concert appearances have included numerous performances with the San Francisco Symphony, including Mahler's Eighth Symphony led by Michael Tilson Thomas; Beethoven's Ninth Symphony in Toronto, at the Hollywood Bowl, and with the Minnesota Orchestra, and engagements with the Cleveland Orchestra, Saint Louis Symphony, Dallas Symphony, Boston's Chorus Pro Musica, L'Opéra Français de New York, Opera Orchestra of New York (for his Carnegie Hall debut), and at the Festival International de Lanaudière for a televised performance of scenes from *Faust, Mefistofele,* and *La Damnation de Faust.* Born in Ohio, Raymond Aceto is a graduate of the Metropolitan Opera's Young Artist Development Program; he has received career grants from the Richard Tucker Foundation and a Sullivan Foundation Award. In 1996 he traveled to Japan for performances and a recording of *The Rake's Progress* conducted by Seiji Ozawa; he can also be heard in the role of Capellio on Teldec's recording of *I Capuleti e i Montecchi.*

Stu Rosner



Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This summer at Tanglewood, the chorus performs Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the BSO, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. This past subscription season with the BSO, the chorus performed Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. Besides the recent releases on BSO Classics, it can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Deborah Abel • Stephanie Bates • Joy Emerson Brewer • Alison M. Burns • Jeni Lynn Cameron • Anna S. Choi • Saewon Lee Chun • Lorenzee Cole • Lisa Conant • Kelly Corcoran • Ann Dwelley • Mary A.V. Feldman # • Margaret Felice • Abigail Frost • Stefanie J. Gallegos • Bonnie Gleason • Beth Grzegorzewski • Kathy Ho • Eileen Huang • Polina Dimitrova Kehayova • Donna Kim • Sarah Kornfeld • Nancy Kurtz • Barbara Abramoff Levy * • Margaret D. Moore • Kieran Murray • Kimberly Pearson • Livia M. Racz • Jessica Rucinski • Melanie Salisbury • Johanna Schlegel • Joan P. Sherman * • Victoria Thornsbury • Anna Ward

Mezzo-Sopranos

Virginia Bailey • Lauren A. Boice • Donna J. Brezinski • Janet L. Buecker • Abbe Dalton Clark • Sarah Cohan • Lauren Cree • Sarah Dorfman Daniello # • Diane Droste • Dorrie Freedman * • Irene Gilbride # • Mara Goldberg • Lianne Goodwin • Jessica Hao • Diane Hoffman-Kim • Betty Jenkins • Susan L. Kendall • Evelyn Eshleman Kern # • Yoo-Kyung Kim • Gale Livingston # • Katherine Mallin • Anne Forsyth Martín • Louise-Marie Mennier • Louise Morrish • Tracy Elissa Nadolny • Antonia R. Nedder • Andrea Okerholm • Laurie R. Pessah • Cassandra N. Peterson • Lori Salzman • Kathleen Hunkele Schardin • Ada Park Snider # • Amy Spound • Julie Steinhilber # • Cindy M. Vredeveld • Jennifer A. Walker

Tenors

Brad W. Amidon • John C. Barr # • Adam Kerry Boyles • Colin Britt • Fredric Cheyette • Stephen Chrzan • Andrew Crain • William Cutter • Kevin F. Doherty Jr. • Paul Dredge • Ron Efromson • Keith Erskine • J. Stephen Groff # • William Hobbib • Stanley G. Hudson # • James R. Kauffman # • Thomas Kenney • Jeffrey A. Kerr • Michael Lapomardo • Lance Levine • Ronald Lloyd • John Vincent MacInnis * • Ronald J. Martin • Glen Matheson • John R. Papirio • Kevin Parker • Dwight E. Porter # • Peter Pulsifer • David L. Raish # • Brian Robinson • Carl Schlaikjer • Blake Siskavich • Peter L. Smith • Stephen E. Smith • Theodore Weckbacher

Basses

Solomon Berg • Nathan Black • Daniel E. Brooks # • Nicholas A. Brown • Stephen J. Buck • Richard Bunbury • Matthew Collins • George F. Coughlin • Matthew E. Crawford • Aram Demirjian • Michel Epsztein • Eli Gerstenlauer • Mark Gianino • Alexander Goldberg • Jim Gordon • Mark L. Haberman # • Marc J. Kaufman • David M. Kilroy • David Kyuman Kim • Will Koffel • G.P. Paul Kowal • Bruce Kozuma • Timothy Lanagan # • Nathan Lofton • David K. Lones # • Eryk P. Nielsen • Stephen H. Owades * • Donald R. Peck • Steven J. Ralston • Charles F. Schmidt • Karl Josef Schoellkopf • Kenneth D. Silber • Scott Street • Craig A. Tata • Terry L. Ward

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist

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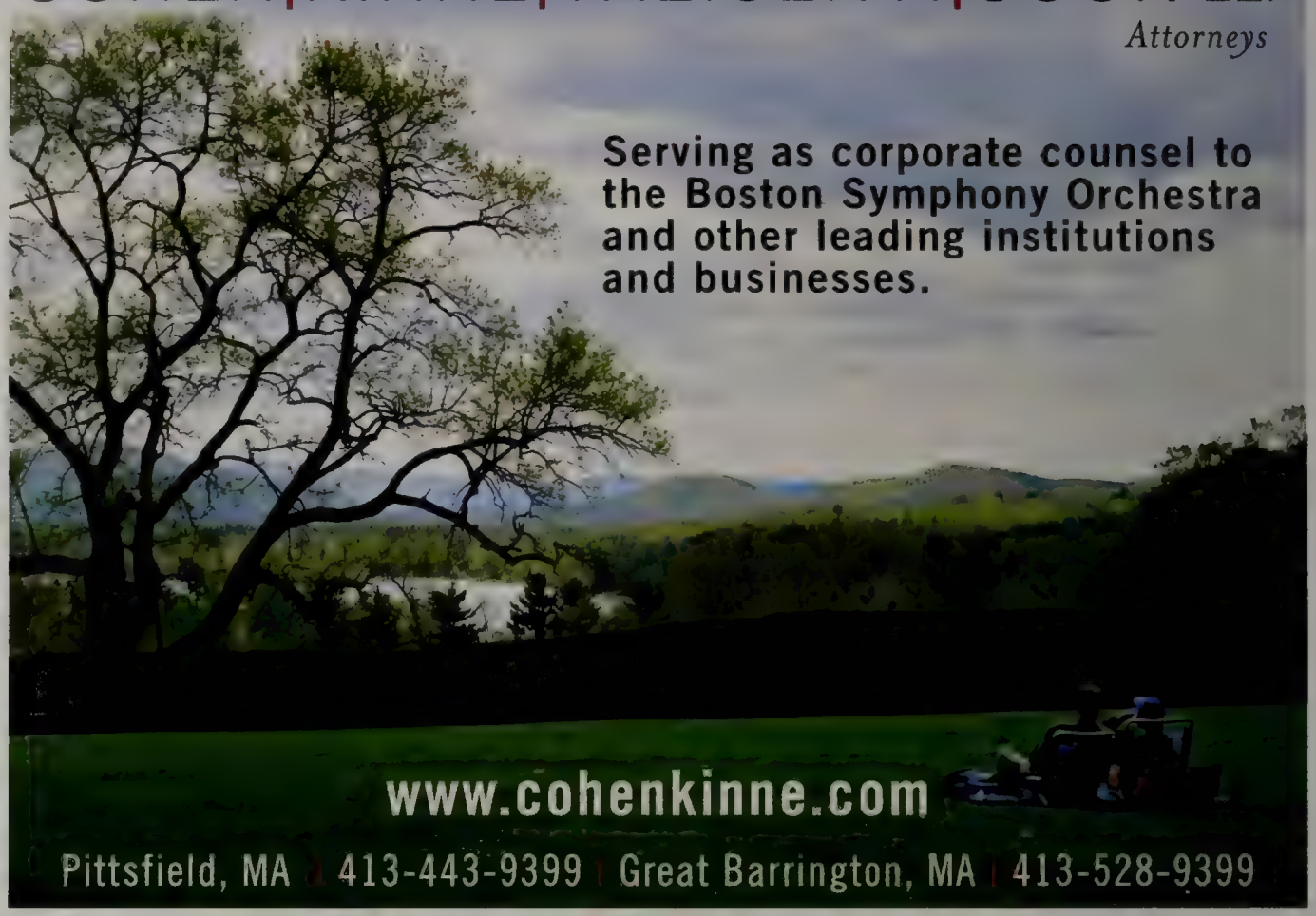
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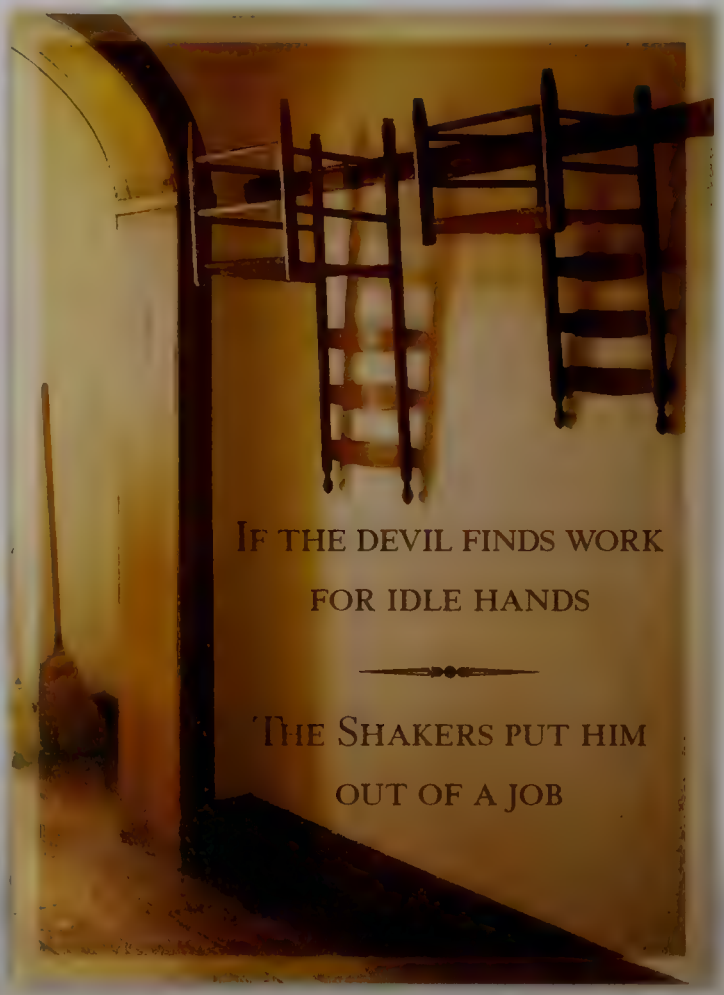


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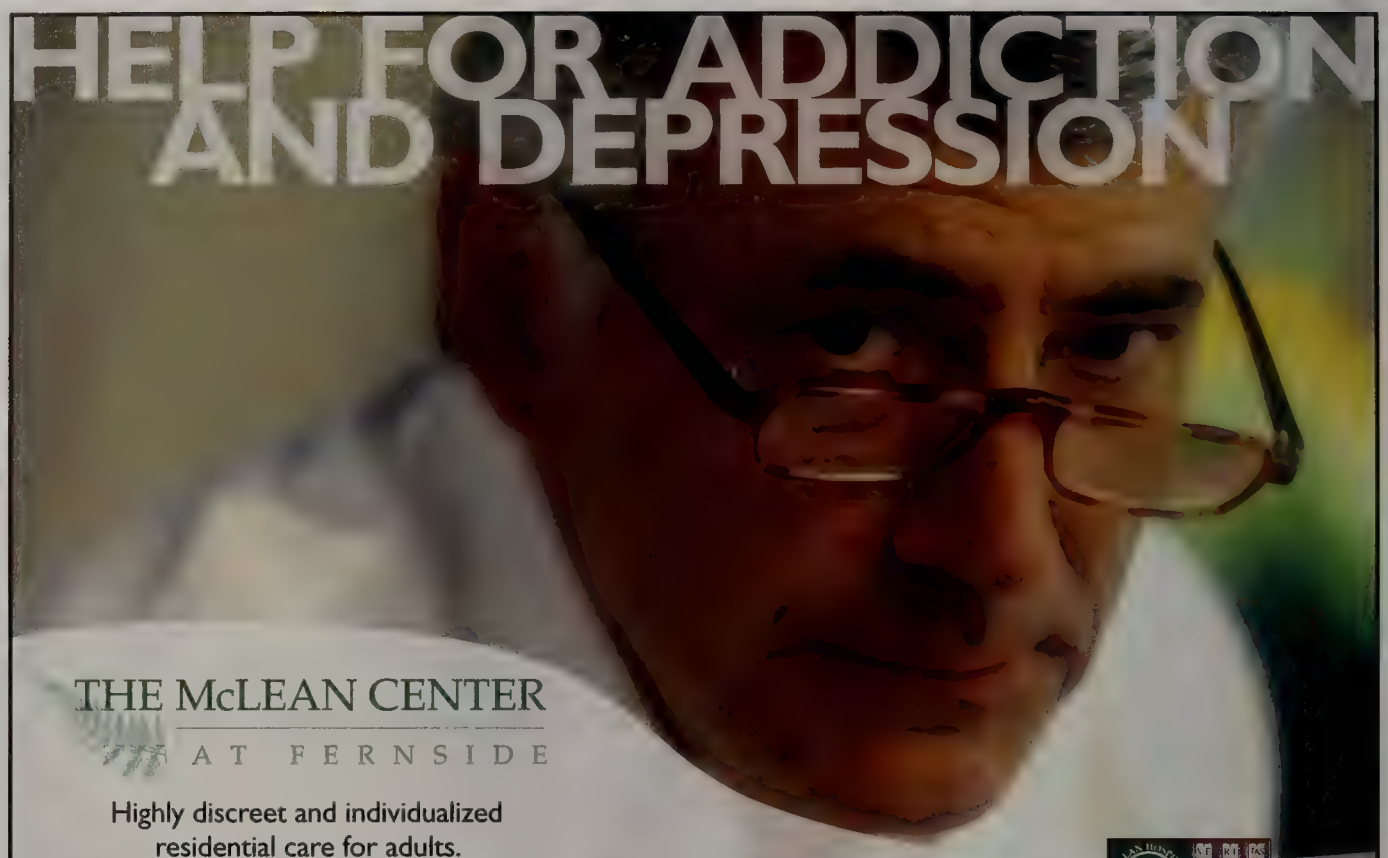
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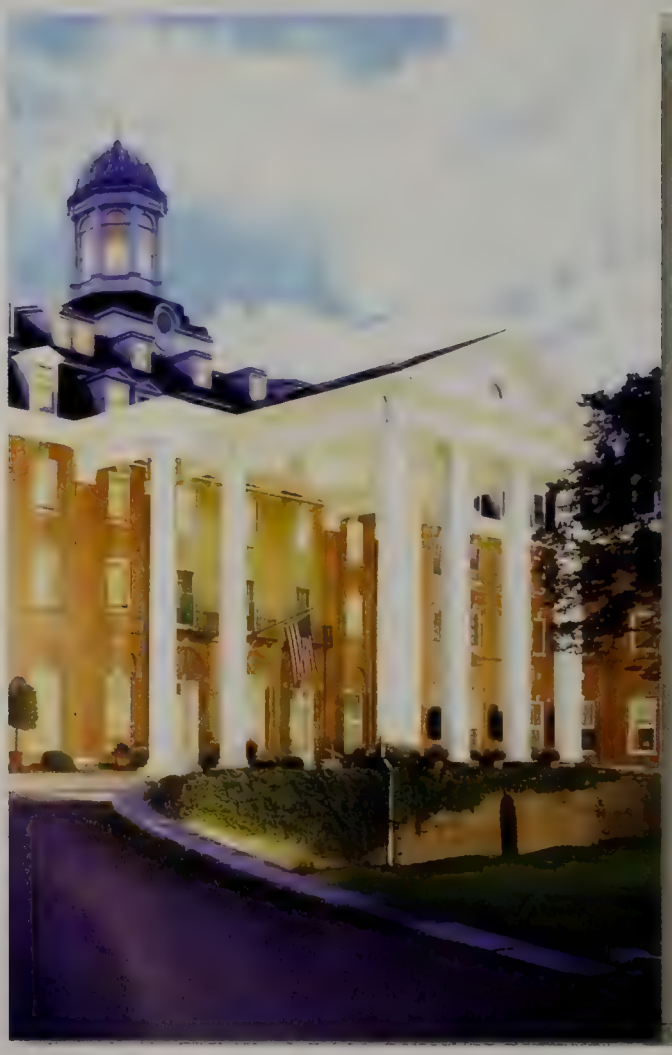
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Saturday, August 15, 8:30pm

BSO—ANDRÉ PREVIN, conductor
JEAN-YVES THIBAUDET, piano

BEETHOVEN Symphony No. 4
LISZT Piano Concerto No. 2
RAVEL *La Valse*

Sunday, August 15, 2:30pm
The Leonard Bernstein Memorial Concert

BSO—KURT MASUR, conductor
GARRICK OHLSSON, piano

ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2

Sunday, August 16, 8pm

ANDRÉ PREVIN, piano
DAVID FINCK, bass
An evening of jazz favorites

Wednesday, August 19, 8pm
Thursday, August 20, 8pm

MICHAEL TILSON THOMAS, conductor and host
PAT BIRCH, director
JUDY BLAZER, NEAL BENARI, RONIT WIDMANN-LEVY, and EUGENE BRANCOVEANU, performers

THOMAS "The Thomashefskys: Music and Memories of a Life in the Yiddish Theater"

Friday, August 21, 6pm (Prelude Concert)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
ANN HOBSON PILOT, harp
JAMES SOMMERVILLE and JONATHAN MENKIS, horns
Music of Brahms, Foss, Mahler, and Berg

Friday, August 21, 8:30pm

BSO—KURT MASUR, conductor
DAVID FRAY, piano

HAYDN Symphony No. 88
MOZART Piano Concerto No. 25 in C, K.503
BEETHOVEN Symphony No. 1

Saturday, August 22, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 23

Saturday, August 22, 8:30pm

BSO—KURT MASUR, conductor
GIL SHAHAM, violin

ALL-MENDELSSOHN PROGRAM
Hebrides (*Fingal's Cave*) Overture
Violin Concerto
Symphony No. 4, Italian

Sunday, August 23, 2:30pm

BSO—MICHAEL TILSON THOMAS, conductor
ERIN WALL, KENDALL GLADEN, STUART SKELTON, and RAYMOND ACETO, vocal soloists
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

IVES *Decoration Day*
BEETHOVEN Symphony No. 9

Wednesday, August 26—
Sunday, August 30

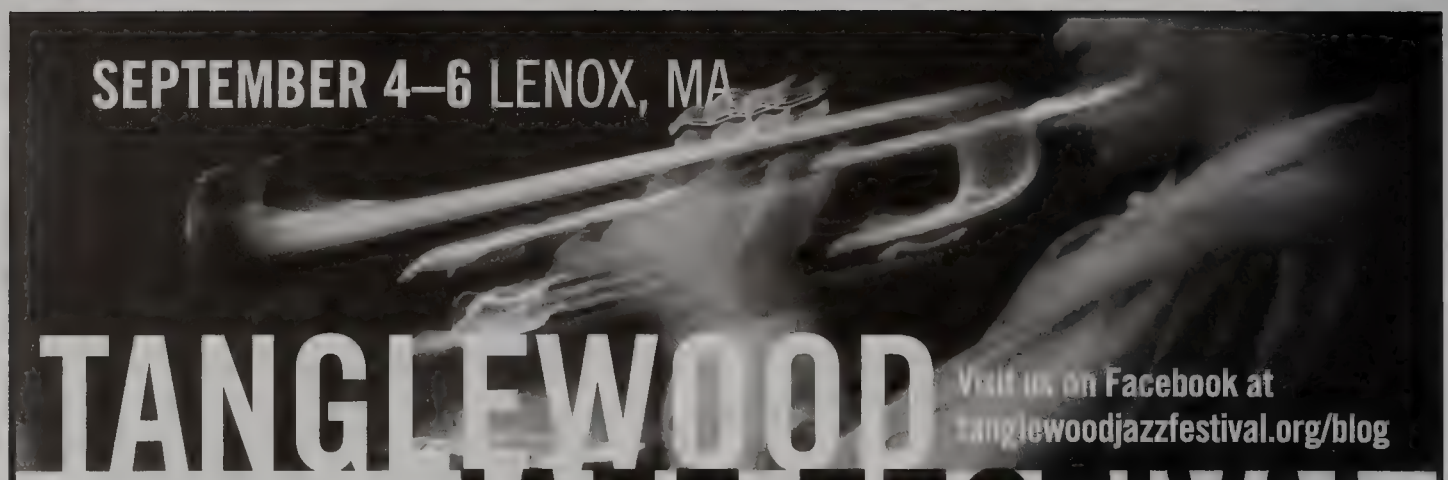
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Friday, September 4—
Sunday, September 6

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An Evening with Paquito d'Rivera

SEPT 5 SATURDAY 2PM
Radio Deluxe with John Pizzarelli and Jessica Molskey with special guests Bucky Pizzarelli, Aaron Weinstein, Harry Allen *Live taping for national radio broadcast.*

SEPT 5 SATURDAY 8PM
"Reverse Thread"
with the Regina Carter Quartet

"Dreaming the Duke"
with Nnenna Freelon, Harolyn Blackwell and Mike Garson

SEPT 6 SUNDAY 2PM
"A Piano Duet"
with Kenny Barron and Mulgrew Miller

Vanguard Jazz Orchestra

SEPT 6 SUNDAY 8PM
"A Triumph of Trumpets" with the Jon Faddis Quartet and special guests Wallace Roney and Sean Jones

Dave Holland Octet with Chris Potter, Robin Eubanks, Antonio Hart, Alex Sipiagian, Gary Smulyan, Nate Smith, and Steve Nelson



Paquito d'Rivera



Regina Carter



John Pizzarelli



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Tanglewood Jazz Festival

2009 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, Chamber Music Hall (CMH), and Theatre (TH).

* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Monday, June 22, 10am, 1pm, 4pm
String Quartet Marathon:
Three two-hour performances

Sunday, June 28, 10am
Music for Brass and Percussion

Monday, June 29, 2:30pm
Opening Exercises
(free admission; open to the public)

Monday, June 29, 8pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT, GERGELY MADARAS (TMC Fellow), and RYAN MCADAMS (TMC Fellow), conductors
ALL-SIBELIUS PROGRAM
The Swan of Tuonela
Tapiola
Symphony No. 2

Sunday, July 5, 10am
Chamber Music

Monday, July 6, 8pm
Vocal and Chamber Music

Wednesday, July 8, 8pm
Vocal Recital

Saturday, July 11, 6pm ♪
Prelude Concert

Saturday, July 11, 8:30pm (Shed) *
TMC ORCHESTRA
JAMES LEVINE, conductor
VOCAL SOLOISTS
WAGNER *Die Meistersinger von Nürnberg,* Act III
Concert performance sung in German with English supertitles

Sunday, July 12, 10am
Chamber Music

Thursday, July 16, 8pm
Vocal and Chamber Music

Saturday, July 18, 6pm ♪
Vocal Prelude Concert
The Richard Rodgers Songbook

Sunday, July 19, 10am
Chamber Music

Monday, July 20, 8pm *
The Daniel Freed and Shirlee Cohen Freed Memorial Concert
TMC ORCHESTRA AND VOCAL FELLOWS
STEFAN ASBURY and TMC Conducting Fellows CHRISTOPH ALTSTAEDT, GERGELY MADARAS, and RYAN MCADAMS, conductors
STRAUSS *Metamorphosen*
SCHOENBERG *Song of the Wood-dove*
IVES *Three Places in New England*
MILHAUD *La Création du monde*
FOSS *Introductions and Goodbyes*

Tuesday, July 21, 1pm
A Program of Vocal Duets

Saturday, July 25, 6pm ♪
Prelude Concert

Sunday, July 26, 10am
Chamber Music

Sunday, July 26, 7:30pm (Theatre) *
Monday, July 27, 7:30pm (Theatre) *
Wednesday, July 29, 7:30pm (Theatre) *
TMC VOCAL FELLOWS AND ORCHESTRA
JAMES LEVINE, conductor
CHRISTOPH ALTSTAEDT (TMC Fellow), conductor (July 29)
IRA SIFF, director
MOZART *Don Giovanni*
Fully staged, sung in Italian

Tuesday, July 28 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
2:30pm: TMC Music for Piano
4:30pm: TMC Chamber Music
5:30pm: STRAVINSKY's *Renard,*
Stefan Asbury, conductor
Mark Morris, director
8pm: TMC Brass Fanfares (Shed)
8:30pm: Gala concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON POPS ORCHESTRA
JAMES LEVINE, KEITH LOCKHART, JOHN WILLIAMS, RAFAEL FRÜBECK DE BURGOS, and LEONARD SLATKIN, conductors
Gov. DEVAL PATRICK, speaker
Music of ROSSINI, ENESCU, BERNSTEIN, WILLIAMS, COPLAND, and TCHAIKOVSKY

2009 Boston University Tanglewood Institute

Concert Schedule (all events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 11, 2:30pm**, Federico Cortese conducts music of Adams, Barber, and Brahms. **Saturday, July 25, 2:30pm,** Federico Cortese conducts Gershwin, Beethoven, and Bartók. **Saturday, August 8, 2:30pm**, Paul Haas conducts Mahler.

WIND ENSEMBLE PROGRAMS: **Friday, July 10, 8pm**, David Martins conducts Williams, Persichetti, Syler, Ellerby, and Gorb; featuring a selection by the Triton Brass Quintet. **Friday, July 24, 8pm**, H. Robert Reynolds conducts Ticheli, Thomson, Grantham, Wilson, Bach, and Mackey; featuring a selection by the Vento Chiaro Wind Quintet.

VOCAL PROGRAMS: **Saturday, August 1, 2:30pm**, Ann Howard Jones conducts Haydn, Mendelssohn, and Foss.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 13**; **Tuesday, July 14**; **Wednesday, July 15**; **Tuesday, August 4**; **Wednesday, August 5; Thursday, August 6**.

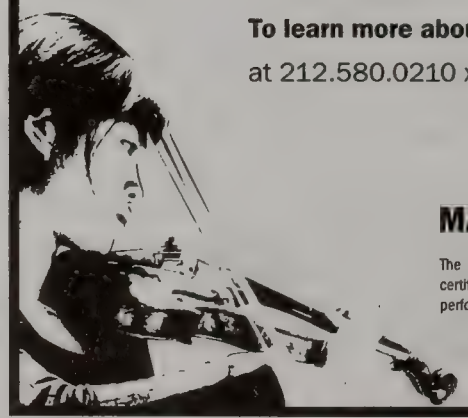
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Saturday, August 1, 6pm ♪
Prelude Concert
Performances by TMC Faculty and Guests

Sunday, August 2, 10am (Theatre)
Chamber Music

Monday, August 3, 6pm (Theatre)
Vocal Prelude Concert

Monday, August 3, 8pm (Shed) *
TMC ORCHESTRA AND VOCAL FELLOWS
RAFAEL FRÜBECK DE BURGOS and RYAN MCADAMS (TMC Fellow), conductors
PETER SERKIN, piano
All-STRAVINSKY PROGRAM
Pulcinella (complete)
Concerto for Piano and Winds
Suite from *The Firebird* (1919 version)

Wednesday, August 5, 8pm *
Thursday, August 6, 8pm *
MARK MORRIS DANCE GROUP
GERGELY MADARAS (TMC Fellow), conductor
EMANUEL AX, piano
COLIN JACOBSEN, violin
YO-YO MA, cello
Choreography by Mark Morris to music of HAYDN, BEETHOVEN, STRAVINSKY, and IVES

Saturday, August 8, 6pm ♪
Prelude Concert

Friday, August 7—Tuesday, August 11
2009 FESTIVAL OF CONTEMPORARY MUSIC
Augusta Read Thomas, Festival Director
Five days of contemporary music performed by TMC Fellows, the BSO, and guest artists. Note that tickets for this year's FCM concerts may be purchased in advance through the Tanglewood box office. Detailed program information is available at the Main Gate.
This year's Festival is made possible by the generous support of Dr. Raymond and Hannah H. Schneider, and through grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund.

Thursday, August 13, 8pm
Vocal Recital

Saturday, August 15, 11am
Music of TMC Composition Fellows

Saturday, August 15, 6pm ♪
Prelude Concert
Songs by ANDRÉ PREVIN

Sunday, August 16, 10am
Chamber Music

Sunday, August 16, 1pm (Theatre)
Prelude Concert

Sunday, August 16, 2:30pm (Shed) *
The Leonard Bernstein Memorial Concert
TMC ORCHESTRA
KURT MASUR, conductor
GARRICK OHLSSON, piano
ALL-BRAHMS PROGRAM
Piano Concerto No. 2
Symphony No. 2
Mr. Ohlsson's appearance supported by Cynthia and Oliver Curme.

TMC Tickets

General Public and Tanglewood Donors up to $75: For TMC concerts (except for TMC Orchestra concerts and opera performances), tickets are available one hour prior to concert start time at the Ozawa Hall Box Office only. Tickets are $11. *Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.*

Order your tickets in advance for TMC Orchestra concerts (June 29; August 3 and 18), opera performances (July 11; July 26, 27, 29), and FCM events (August 7-11) by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

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Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at tanglewood.org. All programs are subject to change.

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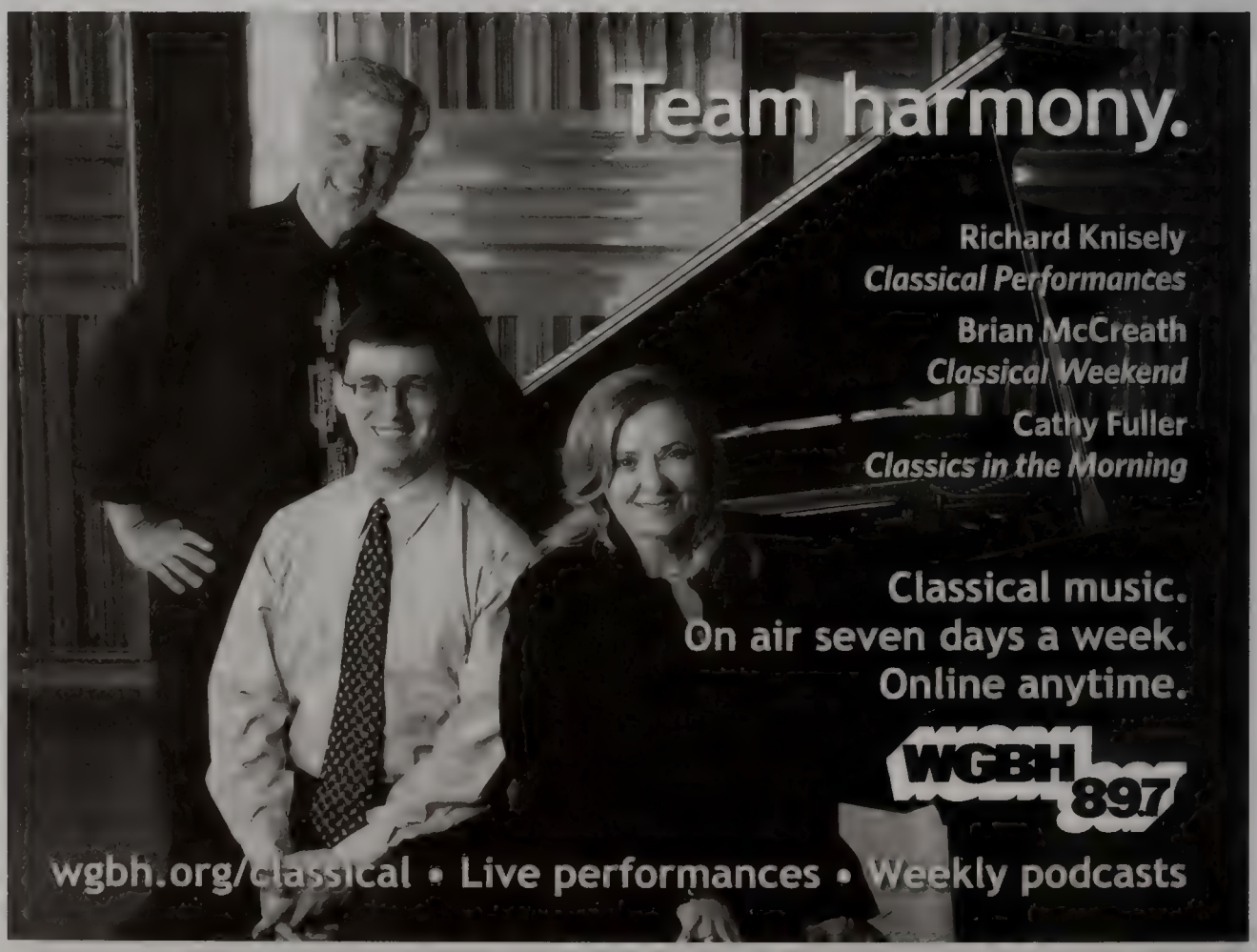
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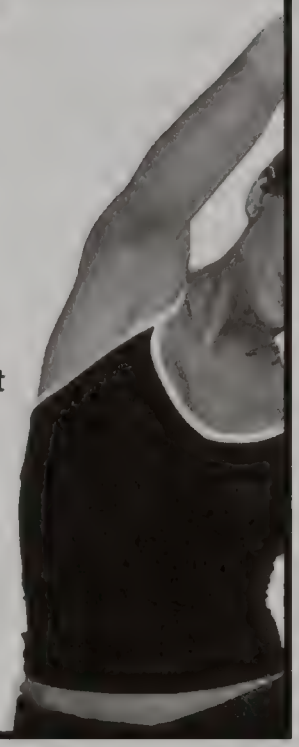
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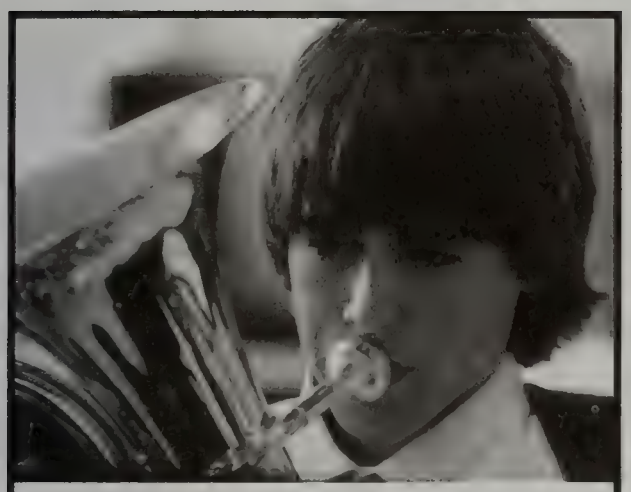


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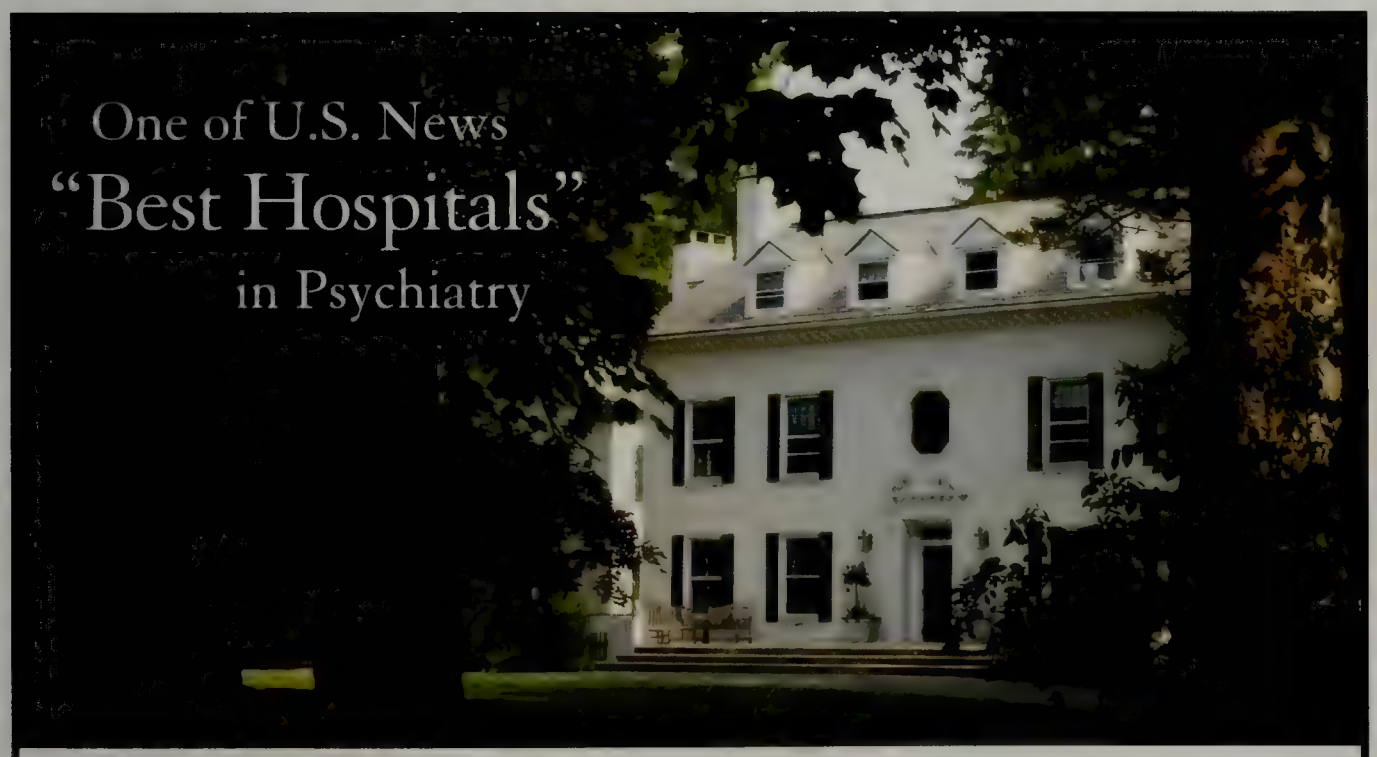
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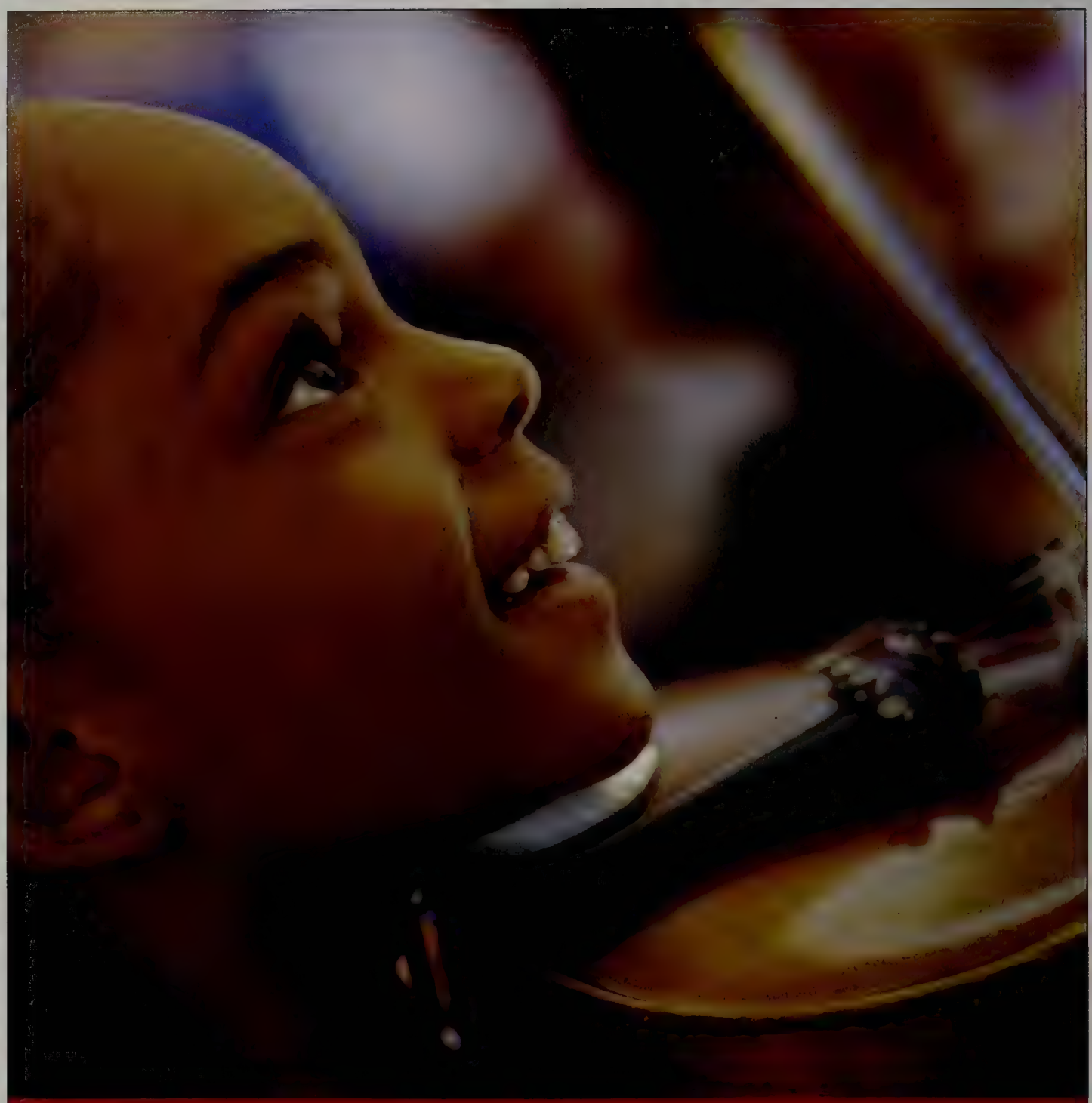


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James Taylor and Friends

Wednesday, August 26 – Sunday, August 30

Tanglewood 2009



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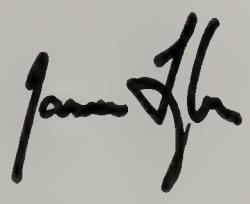
Greetings from James Taylor and Friends

As time goes by, I realize how fortunate I have been to make my living doing the thing I love the most. And this musical life has brought me the most wonderful fellow players



a person could ever wish for. We have been swept up and carried along, sustained and embraced by the twelve notes. Central in this happy life is my ongoing relationship with Tanglewood, Koussevitzky's dream of a summer place devoted purely to music. It has been an honor and a blessing to feel included in this Tanglewood family and its mission.

This year brings us back for five whole days and an exceptional agenda that's got me pretty excited: Sheryl Crow joins me in the Shed along with my fabulous band and a special appearance by no less than Yo-Yo Ma, himself a member of long standing in the Tanglewood fraternity. I will at last share the stage on Sunday afternoon with John Williams and the Boston Pops. But beyond all these, my beloved Kim and our growing family, I am grateful for you, our audience, who have sustained and supported us on this lovely ride. Thank you.





One of the great blessings of my career has been to meet and on the odd occasion have the chance to collaborate with my heroes.
James Taylor is a seminal singer/songwriter and artist who is not only an iconic musical hero to me, but, I must confess, a teenage crush of mine.
I have had the good fortune to call him my friend and to have shared the stage with him on several occasions. I'm thrilled to be part of these shows with James at Tanglewood, which has been a magical place for live music for many decades.
I trust you will enjoy these shows as much as I will.

Sheryl Crow



There are few musicians in the world whose voice, lyrics, and melodies are as immediately recognizable as James Taylor's. He is a keen observer of American life and the deep roots of our history. Through his music, James communicates the universality of human experience, often with an endearing wry sense of humor and irony. We are fortunate to have a cultural ambassador like James living right here in our Berkshires backyard. It is a particular pleasure for me to join James and Sheryl in a unique celebration of music at Tanglewood.

Yo-Yo Ma



Over the many years of his writing and performing, James Taylor has garnered an iconic status in American music, and his affection for Tanglewood along with his presence here constitutes a bright new chapter in the history of one of our country's most cherished cultural institutions. It will be a joy for the orchestra and me to once again join James and his wonderful group in making music… as we celebrate the magical place that we all love… Tanglewood!

John Williams

2009 Tanglewood

Wednesday, August 26, 6-8pm, Seiji Ozawa Hall

PERCUSSION MASTER CLASS

Hosted by VIC FIRTH
with
STEVE GADD
LUIS CONTE
and young percussionists from area schools



Sheryl and James, "Stand Up 2 Cancer," Los Angeles, September 2008

Please note that several of this week's events will be filmed for use in forthcoming documentary releases, and that pictures of the audience may be included.

2009 Tanglewood

Thursday, August 27, 8pm, Seiji Ozawa Hall

THE BAND: CONVERSATIONS AMONG FRIENDS

JAMES TAYLOR AND BAND

James Taylor, *guitars, vocals*
Luis Conte, *percussion*
Walt Fowler, *horns*
Steve Gadd, *drums*
Larry Goldings, *keyboards*
Jimmy Johnson, *bass*
Michael Landau, *electric guitars*
David Lasley, *vocals*
Lou Marini, *horns*
Kate Markowitz, *vocals*
Arnold McCuller, *vocals*
Andrea Zonn, *vocals, fiddle*

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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during events in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.



Luis Kate Jimmy Mike Walt Arnold
David Lou Andrea James Larry Steve



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2009 Tanglewood

Friday, August 28, 7pm, Koussevitzky Music Shed
Saturday, August 29, 7pm, Koussevitzky Music Shed

To benefit Tanglewood and the Boston Symphony Orchestra

JAMES TAYLOR AND BAND
with special guests
SHERYL CROW, *guitar, vocals*
YO-YO MA, *cello*

James Taylor, *guitars, vocals*
Luis Conte, *percussion*
Walt Fowler, *horns*
Steve Gadd, *drums*
Larry Goldings, *keyboards*
Jimmy Johnson, *bass*
Michael Landau, *electric guitars*
David Lasley, *vocals*
Lou Marini, *horns*
Kate Markowitz, *vocals*
Arnold McCuller, *vocals*
Tim Smith, *guitar*
Andrea Zonn, *vocals, fiddle*

Cello arrangements by Charles Floyd and Bob Mann

There will be a special screening of *Two-Lane Blacktop*, the 1971 movie featuring James Taylor in his first film role, in the Koussevitzky Music Shed following the Friday-night concert (see page 8).

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Saturday, August 29, 11am-12:30pm, Seiji Ozawa Hall

ROUND-TABLE CONVERSATION

with
JAMES TAYLOR
SHERYL CROW
JOHN WILLIAMS
moderated by
JANN WENNER

2009 Tanglewood

BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday, August 30, 2:30pm, Koussevitzky Music Shed

JOHN WILLIAMS conducting
JAMES TAYLOR, special guest
TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

WILLIAMS	March from *Superman*
WILLIAMS	Two Pieces from *Harry Potter* Hedwig's Theme Harry's Wonderful World
MORRICONE-MORLEY	*Cinema Paradiso* with TAMARA SMIRNOVA, solo violin
WILLIAMS	Three Pieces from *Star Wars* Imperial March Princess Leia's Theme Main Title

{ I n t e r m i s s i o n }

Presenting
JAMES TAYLOR

Larry Goldings, keyboards • Jimmy Johnson, bass • Steve Gadd, drums

This afternoon's performance is supported by a generous gift from Joyce and Edward Linde honoring James Taylor and John Williams for their extraordinary dedication to Tanglewood.

There will be two screenings of James Taylor's live-performance DVD *One Man Band* in the Theatre following this afternoon's Boston Pops concert (see page 11).

James Taylor orchestral arrangements by Stanley Silverman, Charles Floyd, Edgar Meyer, and Bob Mann
Arrangements created for James Taylor by the Philadelphia Orchestra
The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

THE BOSTON POPS ESPLANADE ORCHESTRA

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

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Laureate Conductor

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Alexander Velinzon
Sheila Fiekowsky
Nancy Bracken
Jennie Shames
Valeria Vilker Kuchment
Bonnie Bewick
Tatiana Dimitriades
James Cooke
Si-Jing Huang
Victor Romanul
Catherine French
Wendy Putnam
Glen Cherry

Second Violins
Vyacheslav Uritsky
Ronan Lefkowitz
Jason Horowitz
Frank Powdermaker
Caroline Pliszka
John Holland
Liana Zaretsky
Anait Arutunian
Ala Jojatu
Kyoko Horowitz

Violas
Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Mark Ludwig
Rachel Fagerburg
Kazuko Matsusaka
Rebecca Gitter

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Owen Young
Mickey Katz
Adam Esbensen
Alexei Gonzales
Eugene Kim
Michael Reynolds
Melanie Dyball
Steven Laven

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Lawrence Wolfe
Benjamin Levy
Joseph Holt
Elizabeth Foulser
Susan Hagen
Thomas Van Dyck

Flutes
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Whitney Pencina

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In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during events in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

Special Film Screenings

Friday, August 28, following the concert, Koussevitzky Music Shed

"TWO-LANE BLACKTOP"

A special screening of the 1971 feature film *Two-Lane Blacktop* directed by Monte Hellman and featuring James Taylor and the Beach Boys' Dennis Wilson

"Two-Lane Blacktop" (1971; 103 minutes)
Directed by Monte Hellman, Written by Rudy Wurlitzer
Starring James Taylor, Dennis Wilson, Warren Oates, and Laurie Bird

SYNOPSIS

Drag racing east from L.A. in a souped-up '55 Chevy are the wayward Driver (singer/songwriter James Taylor) and Mechanic (the Beach Boys' Dennis Wilson), accompanied by a tagalong Girl (Laurie Bird). Along the way, they meet Warren Oates's Pontiac GTO-driving wanderer and challenge him to a cross-country race. The prize: their cars' pink slips. Yet no summary can do justice to the existential punch of *Two-Lane Blacktop*. Maverick director Monte Hellman's stripped-down narrative, gorgeous widescreen compositions, and sophisticated look at American male obsession make this one of the artistic high points of 1970s cinema, and possibly the greatest road movie ever made.



A bit about James's role. The release of James Taylor's *Sweet Baby James* album in 1970 proved to be a critical and popular breakthrough for the singer/songwriter. Just as Taylor was anointed the founder and guiding light of the new singer/songwriter "movement" by *Time* magazine, his career took an unexpected turn in the form of leading man in director Monte Hellman's road movie *Two-Lane Blacktop*. "I saw a billboard on Sunset Boulevard and I just flipped over his face," Hellman has said about his first-time actor. Starring alongside Beach Boy drummer Dennis Wilson, character actor supreme Warren Oates, and the teenage Laurie Bird, this would be Taylor's first foray into acting.

From the notes by Kent Jones to the Criterion Collection edition of *Two-Lane Blacktop*

Film screening courtesy of The Criterion Collection and NBC Universal

Photo credit: Dennis Wilson, Laurie Bird, and James Taylor in *Two-Lane Blacktop* (1971), ©Universal Pictures



SPECIAL OFFER FROM THE CRITERION COLLECTION FOR JAMES TAYLOR FANS

Get 10% off the Criterion Collection special edition DVD of *Two-Lane Blacktop*! Just enter the promo code TANGLE at checkout to receive an additional 10% off all items. This offer is good through September 15, 2009, at www.criterion.com.

SEE THE MINT-CONDITION '55 CHEVY DRIVEN BY JAMES TAYLOR

From Thursday, August 27, to Sunday, August 30, one of the '55 Chevys driven by James Taylor and Dennis Wilson in the classic road movie *Two-Lane Blacktop* will be on display at The Red Lion Inn on Main Street in Stockbridge. The classic car, in mint condition, will be displayed at the Inn's Lion's Court, located in the Courtyard. The movie *Two-Lane Blacktop* will also be shown throughout the day. For information, please call (413) 298-5545 or go to www.redlioninn.com.

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"ONE MAN BAND"
Sunday, August 30, 5:15pm and 7:15pm, Theatre
Screenings of James Taylor's live-performance DVD "One Man Band"
Tanglewood audiences will be seeing the hour-long PBS broadcast edit of the film. The complete two-hour film is available on DVD in the Tanglewood Glass House.

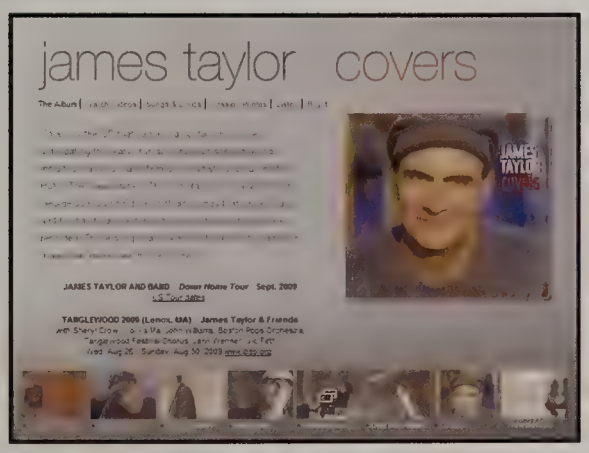
"One Man Band" (2007; 58 minutes)

Director/Producer: Don Mischer • *Written by and Starring*: James Taylor
Executive Producers: Sydney Pollack, Michael Gorfaine, Sam Feldman
Music Producers: Dave O'Donnell and James Taylor
Piano, synthesizer, organ, harmonium: Larry Goldings • *CD/DVD released on HearMusic*

Nearly forty years after the release of his first single, beloved singer/songwriter James Taylor continues to captivate legions of fans with his characteristic, folk-inspired sound. The recipient of five Grammy® awards, and both a Rock 'n' Roll Hall of Fame and a Songwriters Hall of Fame inductee, Taylor has enjoyed an illustrious career and is widely acknowledged as both a premier musician and a premier storyteller. In July 2007, Taylor teamed up with veteran television producer Don Mischer and Oscar®-winning director Sydney Pollack (*Out of Africa*) to produce *One Man Band*, a concert performance of Taylor's greatest hits, interspersed with personal anecdotes, often touching and sometimes witty reflections, and never-before-seen home movies and photographs from Taylor's personal archives. Recorded at the magnificently restored Colonial Theatre in Pittsfield, Massachusetts, in the heart of the Berkshires, and with Larry Goldings on piano, synthesizer, organ, and harmonium, the concert features classic James Taylor favorites such as "Carolina in My Mind," "You've Got a Friend," "Shower the People," and "Fire and Rain."

"This set is an intimate retrospective of forty years' worth of songs and the people, places, and events that inspired them," said Taylor. "I am very grateful to Don Mischer, Sydney Pollack, and HearMusic for taking great care with what are very personal songs for me and my fans."

Keep up with James on his official website
WWW.JAMESTAYLOR.COM



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JAMES TAYLOR



Over the course of his long career, James Taylor has earned forty gold, platinum, and multi-platinum awards and five Grammy Awards for a catalog ranging from 1970's *Sweet Baby James* to his Grammy-winning efforts *Hourglass* (1997) and *October Road* (2002). Taylor's first Greatest Hits album earned him the RIAA's elite Diamond Award, given for sales in excess of 10 million units in the United States. For his accomplishments, James was honored with the 1998 Century Award, *Billboard* magazine's highest accolade, bestowed for distinguished creative achievement. The year 2000 saw his induction into both the Rock and Roll Hall of Fame and the prestigious Songwriters Hall of Fame. In February 2006 the National Academy of Recording Arts and Sciences selected James as its MusiCares Person of the Year. In September 2008 "James Taylor's One Man Band" (2007) was nominated for an Emmy Award for Outstanding Variety, Music or Comedy Special. The last two years have seen two remarkable releases: the *One Man Band* CD/DVD accompanied by a world tour and his most recent album, *Covers* (2008), which was nominated for two Grammy Awards. Both *Covers* and the subsequent bonus tracks album, *Other Covers* (2009), feature Taylor's full band and his own musical interpretations of tunes from the '50s, '60s, and '70s. James has sold some 40 million albums throughout his career, which began back in 1968 when he was signed to the Beatles' Apple Records. The album *James Taylor* was his first and only solo effort for Apple.

Above all, there are the songs: "Fire and Rain," "Country Road," "Something in the Way She Moves," "Mexico," "Shower the People," "Your Smiling Face," "Carolina in My Mind," "Sweet Baby James," "Don't Let Me Be Lonely Tonight," "You Can Close Your Eyes," "Walking Man," "Never Die Young," "Shed a Little Light," "Copperline," and many more. Taylor's songs have had a profound influence on both songwriters and music lovers of all generations and from all walks of life. As a recording and touring artist, James set a precedent for solo singer/songwriters and blazed a path to which countless numbers of earnest young musicians have since aspired. His warm baritone is among the most recognized voices in popular music and his guitar playing has established its own standard. His 1970 release *Sweet Baby James* went triple-platinum and spawned his first Top 10 hit, the intensely personal "Fire and Rain." The following year saw the release of another million-seller, *Mud Slide Slim and the Blue Horizon* and the #1 single "You've Got a Friend," written by longtime friend Carole King. The recording won a Grammy Award in 1971 for Best Pop Male Vocal. In 1972 Taylor scored another gold album with *One Man Dog*, which was followed in 1973 by *Walking Man*. The album *Gorilla* (1975) included two more major chart entries: "How Sweet It Is (To Be Loved By You)" and "Mexico." Following his final Warner Brothers recording, *In the Pocket*, James moved to Columbia Records and released a string of critically praised and commercially successful albums. *JT*, his 1977 double-platinum label debut, included a Top 10 cover of Jimmy Jones's "Handy Man," a song that gave Taylor another Grammy for Best Pop Male Vocal. *Flag* (1979), *Dad Loves His Work* (1981), *That's Why I'm Here* (1985), *Never Die Young* (1988), *New Moon Shine* (1991), and the double-disc *Live* album (1993) show Taylor's consistency: all were certified platinum. *Hourglass* (1998), which garnered James's first Grammy Award for Best Pop Album, and *October Road* (2002), another Grammy winner, also enjoyed platinum sales.

For twenty-five years, James Taylor has been a board member of the Natural Resources Defense Council. He received an honorary doctorate of music from Boston's Berklee School of Music and, in May 2009, an honorary degree of music from Williams College. He was raised in North Carolina, where his father was Dean of the Medical School at University of North Carolina.

James Taylor's music embodies the art of songwriting in its most fundamental form. He has been at it for decades: transforming introspective meditations into lyrics, melodies and harmonies that comfort and reassure the listener with the sense that these sometimes painful, sometimes celebratory moments are a part of life, shared by us all. In 1971 James was featured on the cover of *Time* magazine, heralded as the harbinger of "the singer/songwriter era." Today, the quintessential singer/songwriter has seen that era cross over into the 21st century. James currently resides in the Berkshires with his wife, Caroline (Kim), and their sons Henry and Rufus.

SHERYL CROW



Free-spirited, fearless, and fierce, Sheryl Crow has garnered nine Grammys, performed duets with musical luminaries such as Sting and Mick Jagger, released seven studio albums which sold more than 35 million records worldwide, saw the launch of her own clothing line (Bootheel Trading Co.), is a cancer survivor and passionate humanitarian, and has performed for President Obama! From humble beginnings as a jingle and back-up singer, Crow has reached the pinnacle of professional solo success. On her most recent LP, *Detours*, she explores both personal and global issues. The recording was produced by Bill Bottrell, who last worked with Crow on her 1993 debut release, *Tuesday Night Music Club*. Each of Sheryl Crow's six studio albums has charted in the Top 10 and earned at least platinum certification. The seven-times platinum *Tuesday Night Music Club* hit #3 earned three Grammys—Best New Artist, Record of the Year, and Best Female Pop Vocal Performance for the classic "All I Wanna Do." That album also featured "Strong Enough," "Can't Cry Anymore," and "Leaving Las Vegas." The 1996 triple-platinum recording *Sheryl Crow* earned the Grammy for Best Rock Album, and the track "If It Makes You Happy" Best Female Rock Vocal Performance. The platinum 1998 release *The Globe Sessions* also garnered the Best Rock Album Grammy, and the singles "Everyday Is a Winding Road" and "My Favorite Mistake" both reached the Pop Top 20. The new millennium brought 2002's platinum *C'mon C'mon*, from which the gold single "Soak Up the Sun" peaked in the Top 20, and "Steve McQueen" earned another Best Female Rock Vocal Performance Grammy. Her 2003 greatest hits compilation, the four-times platinum *The Very Best Of Sheryl Crow*, charted at #2 and featured a new recording, a cover of Cat Stevens's "The First Cut Is the Deepest." The 2005 platinum release *Wildflower* also reached #2 on the charts and featured the duet with Sting entitled "Always on Your Side." Today, the Kennett, Missouri, native is a passionate supporter of a variety of environmental and health-related charities, including the Revlon Run/Walk for Women, Stop Global Warming, the Dream Foundation, Breast Cancer Research Foundation, and The World Food Program.

YO-YO MA



The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. One of Mr. Ma's goals is the investigation of music as a means of communication and as a vehicle for the migration of ideas; in 1998 he established the Silk Road Project to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes. Throughout his career, Yo-Yo Ma has expanded the cello repertoire, performing lesser-known music of the twentieth century and premieres of new works by a diverse group of composers, among them Stephen Albert, Elliott Carter, Chen Yi, Richard Danielpour, Osvaldo Golijov, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, Bright Sheng, Tan Dun, and John Williams. Mr. Ma is an exclusive Sony Classical artist, and his discography of more than seventy-five albums, including more than fifteen Grammy winners, reflects his wide-ranging interests. In addition to the standard concerto repertoire, he has recorded many of the works that he has commissioned or premiered. He has made several successful recordings that defy categorization, including *Hush* with Bobby McFerrin, *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer, *Obrigado Brazil*, and *Obrigado Brazil–Live in Concert*. Recent recordings include *New Impossibilities* with the Silk Road Ensemble and the Chicago Symphony Orchestra, *Appassionato*, and John Williams's soundtrack to the film *Memoirs of a Geisha*. Across the full range of releases, Mr. Ma remains one of the best-selling recording artists in the classical field. Yo-Yo Ma was born in Paris to Chinese parents who later moved the family to New York. He began studying cello at four, attended the Juilliard School, and in 1976 graduated from Harvard University. He has received numerous awards, including the 1978 Avery Fisher Prize, the 1999 Glenn Gould Prize, the 2001 National Medal of Arts, the 2006 Sonning Prize, the 2006 Dan David Prize, and the 2008 World Economic Forum's Crystal Award. In 2006 he was designated a United Nations Messenger of Peace by then Secretary-General Kofi Annan; in 2007, Secretary-General Ban Ki–moon extended his appointment. In January 2009, at the invitation of President-elect Barack Obama, Mr. Ma played in the quartet performance of John Williams's *Air and Simple Gifts* at the 56th Inaugural Ceremony.

JOHN WILLIAMS



In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and maintains thriving artistic relationships with such orchestras as the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic. He remains one of our nation's most distinguished and contributive musical voices. Mr. Williams has composed the music and served as music director for more than one hundred films. His thirty-five-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind,* the *Indiana Jones* films, *Saving Private Ryan, Amistad, Munich,* and *Catch Me If You Can.* Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and*

Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, The Cowboys, The Reivers, and *Goodbye, Mr. Chips,* among many others. His contributions to television music include scores for more than 200 television films for the early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre,* and *Playhouse 90,* as well as themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press,* and PBS's *Great Performances.* He has received five Academy Awards and forty-five Oscar nominations (making him the Academy's most-nominated living person), seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, four Emmys, and numerous gold and platinum records. In January 1980 Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993, and also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare,* composed for the 1986 rededication of the Statue of Liberty; *American Journey,* first performed in Washington, D.C., on New Year's Eve 1999 to accompany Steven Spielberg's millennial film *The Unfinished Journey;* and *Soundings,* performed at the opening of Walt Disney Concert Hall in Los Angeles. He wrote the musical themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. Mr. Williams has been awarded honorary degrees from twenty-one American universities and the Olympic Order for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a 2004 Kennedy Center Honor recipient. His many concert works include two symphonies and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Other commissioned works include a bassoon concerto (*The Five Sacred Trees*) for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck,* a song cycle for soprano and orchestra based on texts by poet Rita Dove, was premiered by the BSO at Tanglewood in 1998. In January 2009 Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama. To open the 2009-10 season, James Levine will lead the BSO in the premiere of Mr. Williams's *On Willows and Birches,* a new work for harp and orchestra written for BSO principal harp Ann Hobson Pilot.

LUIS CONTE



Percussionist Luis Conte's genius stems from his ability to integrate the powerful rhythms of his native Cuba with the inflections of American pop music. His long and varied career has included numerous Hollywood film scores and mega-successful albums with Madonna, Ray Charles, Phil Collins, Santana, Shakira, Jackson Browne, Sergio Mendes, Cachao, and a multitude of other artists. Born in Santiago, Cuba, Luis spent the first fifteen years of his life soaking up the rich musical heritage of "El Son" and Carnival. "Life in Cuba is all about enjoying life, and music is central to that lifestyle," Luis says. "Music is almost like food to Cuban people." While immersed in the music of his native Cuba, Luis also developed a passion for rock & roll, R&B soul music, jazz, and the Beatles. At fifteen, looking for freedom, Luis immigrated to Madrid, Spain. He soon had another opportunity to travel, this time to Hollywood. In California, Luis stayed with a cousin and attended Hollywood High School, playing guitar in numerous rock bands throughout his teens. After high

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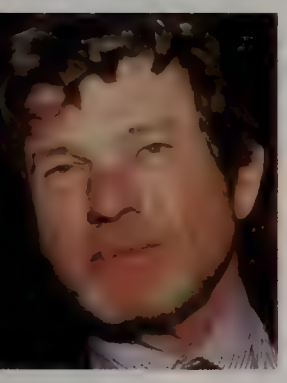
school, Luis met John Monteallegre, who reunited him with Cuban drums at L.A. City College. By the time he was eighteen, Luis was intensely interested in drumming and took every opportunity to play and to learn, drawing his inspiration from a deep source of rhythm absorbed during his youth in Cuba. Since then, Luis has become one of the most respected and recorded percussionists in the world.

EVERETT "VIC" FIRTH



Born in Winchester, Massachusetts, Everett Firth was raised in Maine. His father, a trumpet player and teacher, encouraged him to study several instruments to prepare for a possible career in arranging and orchestrating. The study of drums led him to play in a dance band where his arranging skills were put to good use and eventually led to organizing and leading his own band. Further study brought him to the New England Conservatory of Music, where his teacher was Roman Szulc, his predecessor as timpanist of the Boston Symphony Orchestra. He also studied with Saul Goodman, timpanist of the New York Philharmonic. In 1952, at the age of twenty-one, Mr. Firth joined the Boston Symphony Orchestra after graduation with distinction and highest honors from the New England Conservatory of Music. In 1956, when he was appointed principal timpanist, he became the youngest player to be named a BSO principal since 1898. He retired at the end of the BSO's 2001-02 subscription season. During his distinguished career with the BSO, Everett Firth taught at and was head of the percussion department of NEC and the Tanglewood Music Center. Further contributions to the field of percussion have been through extensive compositions and instructional material. He has been the recipient of many honors for his unique contributions to music. The New England Conservatory has named him a Distinguished Alumnus of the year and bestowed on him an Honorary Doctor of Music degree in 1990. The Percussive Arts Society named him to the Hall of Fame in 1995. Mr. Firth is also founder and president of Vic Firth Inc., a company that manufactures and distributes the highest quality percussion products available worldwide today. Mr. Firth is listed in *Who's Who in America*.

JANN WENNER



In 1967, above a small print shop in San Francisco, Jann Wenner—a twenty-year-old rock critic enthralled by the burgeoning Bay Area music scene—published the first issue of *Rolling Stone*, featuring John Lennon on the cover and costing 25 cents a copy. The magazine would become the voice of a generation and one of the most successful and iconic magazines in publishing history. Wenner's commitment to quality journalism has kept *Rolling Stone* in the forefront of the popular dialogue, both recording and shaping the zeitgeist through definitive music coverage, provocative interviews, award-winning photography, and incisive investigative and political reporting. The magazine has won multiple National Magazine awards and today reaches over 11 million readers. Some of *Rolling Stone*'s most distinguished literary accomplishments reflect Wenner's remarkable eye for talent. In 1972 he edited Hunter S. Thompson's masterpiece of gonzo journalism, "Fear and Loathing on the Campaign Trail." Tom Wolfe's epic *Bonfire of the Vanities* was serialized in *Rolling Stone* in 1984 and 1985. Other writers whose work has graced the pages of *Rolling Stone* include P.J. O'Rourke, Cameron Crowe, Joe Eszterhas, Greil Marcus, Joe Klein, William Greider, David Foster Wallace, Matt Taibbi, Scott Spencer, and Jonathan Lethem. In 1977 Wenner founded *Outside*, America's first contemporary outdoor magazine, selling the title two years later to another publisher. In 1985 he purchased *US* magazine (relaunched in 2000 as a weekly) and in 1992 launched



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Men's Journal. The youngest inductee in the history of the American Society of Magazine Editors Hall of Fame, Jann Wenner was named Publishing Executive of the Year by *Adweek* and was inducted into the Rock and Roll Hall of Fame for lifetime achievement. Chairman of the Rock and Roll Hall of Fame Foundation, Inc., he co-hosts the induction dinner each year.

WALT FOWLER



Originally from Salt Lake City, Utah, Walt Fowler was born into a legendary musical family led by his father, renowned jazz educator Dr. William L. Fowler. He kicked off his professional career as a trumpet player at the age of nineteen, when he joined Frank Zappa and the Mothers in 1974. In 1975 Walt and his brothers (Bruce, Steve, Tom, and Ed) formed The Fowler Brothers Band and released two jazz albums to critical acclaim. Following their release, Walt's musical career continued to escalate as he toured with prominent artists such as Billy Cobham, Johnny "Guitar" Watson, Ray Charles, Buddy Rich, George Benson, and Diana Ross. In the mid-1990s, Walt began a new venture orchestrating major motion picture soundtracks. He is credited as an orchestrator and/or featured soloist on such blockbuster films *as The Lion King, Backdraft, Gladiator, Shrek, Ocean's Twelve, Ocean's Thirteen, The Bourne Supremacy, The DaVinci Code,* the three *Pirates of the Caribbean* films, *The Good Shepherd, Transformers, The Simpsons Movie, The Dark Knight,* and *Angels and Demons,* to name a few. In addition to orchestrating, Walt has most recently been performing with James Taylor since joining his band in 2001 for the "Pullover" tour. Walt has also performed live and/or recorded with an illustrious list of artists that includes James Brown, Roberta Flack, Stanley Clarke, George Duke, Yazawa, the Doors, Edgar Winter, Manhattan Transfer, Fishbone, Paula Abdul, Billy Childs, Banned From Utopia, Toto, Andy Summers, Allan Holdsworth, and Poe.

STEVE GADD



Influential drummer Steve Gadd was born in 1945, in Rochester, New York. Encouraged by his uncle, a drummer in the army, Steve took drum lessons from age seven and sat in with Dizzy Gillespie at eleven. While studying music at Rochester's Eastman College, he played in wind ensemble and concert band, and at nights in a club with Chick Corea, Chuck Mangione, Joe Romano, and Frank Pullara. Drafted into the army after college, Gadd spent three years in a military band. Subsequently he worked with a big band in Rochester, formed a trio with Tony Levin and Mike Holmes in 1972, and headed to New York. The trio fizzled out, but Gadd began to work extensively as a studio musician and played with Corea's first Return to Forever band. During the 1970s and 1980s, he toured internationally, and recorded with Paul Simon and with Al Di Meola's Electric Rendezvous Band. By the end of the 1970s Steve Gadd was the most in-demand—and probably the most imitated—drummer in the world. In Japan transcriptions of his solos were on sale, and all the leading Japanese drummers were sounding like him. Chick Corea commented, "Every drummer wants to play like Gadd because he plays perfect...He has brought orchestral and compositional thinking to the drum kit while at the same time having a great imagination and a great ability to swing." In September 2003 Gadd was honored by Zildjian with an American Drummer Achievement Award. Having moved in 2007 from Rochester to Arizona, Steve Gadd has recently been touring with James Taylor, Eric Clapton, and Paul Simon and producing a new album for Mika Yoshida. He also records and tours with L'Image (Mike Mainieri, Tony Levin, Dave Spinozza, and Warren Bernhardt), the Gaddabouts (with Edie Brickell), and his own band, Steve Gadd & Friends.

LARRY GOLDINGS



With his signature Hammond organ style and versatility on many keyboards, Boston native Larry Goldings has traversed not only the wide spectrum of jazz, where he is perhaps best known, but also the worlds of funk, pop, and electronic/alternative music. High in demand as a sideman, Goldings can be heard on scores of albums by artists in virtually every musical genre. He has toured and recorded with such artists as Michael Brecker, Jack DeJohnette, Charlie Haden, Jim Hall, Pat Metheny, Maceo Parker, Madeleine Peyroux, John Pizzarelli, and John Scofield. Goldings has been associated with James Taylor since appearing on the 2001 release *October Road*. He has been touring with James since 2002, and is featured on the albums *Covers, James Taylor at Christmas,* and the DVD/CD release *One Man Band,* on which Larry is the sole accompanist, literally a "one-man band." Larry and James have also toured extensively in this duo format. Under his own name, Larry Goldings has made twelve critically acclaimed recordings, many of them featuring his organ trio with Peter Bernstein on guitar and Bill Stewart on drums. The 2006 release *Trio Beyond* earned him, John Scofield, and Jack DeJohnette a 2007 Grammy nomination for Best Jazz Album. Larry Goldings' musical compositions have been recorded by such artists as Michael Brecker, Jim Hall, Jack DeJohnette, John Scofield, Toots Thielemans, Curtis Stigers, Till Brönner, and Sia. His songs have appeared in motion pictures and television, including John Madden's "Proof," NBC's "The Office," and this summer's *Funny People* starring Adam Sandler. Goldings is featured on the most recent records of James Taylor, Tracy Chapman, Norah Jones, Madeleine Peyroux, Walter Becker, Melody Gardot, Sia, Priscilla Ahn, Solomon Burke, and Leona Naess.

JIMMY JOHNSON



Jimmy Johnson comes from Minneapolis, where he grew up in a rich musical environment. His father was a member the Minnesota Orchestra bass section for 47 seasons, his mother was a piano teacher and accompanist, and his brother Gordon is also a professional bassist. Jimmy relocated to Los Angeles in 1980. When he is not recording and traveling with James Taylor, he is a studio musician playing electric bass on records, for television and films, and on commercial soundtracks. He can be heard on recordings by Dori Caymmi, Ray Charles, Billy Childs, Eddie Daniels, Flim & the BBs, Stan Getz, Allan Holdsworth, Kenny Loggins, Henry Mancini, Sergio Mendes, Randy Newman, Aaron Neville, K.T. Oslin, Rod Stewart, and others.

MICHAEL LANDAU



Musician and composer Michael Landau was born and raised in Los Angeles. He grew up with the music of the Beatles, Jimi Hendrix, Led Zeppelin, Cream, and the Band. His grandfather, Ernani Bernardi, was a swing-era arranger and alto saxophonist. Michael began playing the guitar at age eleven, becoming very interested in jazz and electric jazz music as a teenager. In the mid-1970s Michael played in the L.A. dance clubs with an R&B band and toured the west coast with the Robben Ford Band, which included Jimmy Haslip and Russell Ferrante. At nineteen he joined Boz Scaggs for a world tour and by twenty, with the help of friends Steve Lukather, Jeff Porcaro, and Danny Kortchmar, he started to do session work, with such artists as Pink Floyd, Miles Davis, Joni Mitchell, B.B. King, James Taylor, Ray Charles, and Rod Stewart. His discography at allmusic.com lists over 600 records and soundtracks. In 1984 Michael toured again ("The Refuge of the Roads" with Vinnie Colaiuta, Larry Klein, and Russell Ferrante) and recorded with Joni Mitchell. In 1989 he released his first solo album, *Tales from the Bulge*. In 1990 he formed the

band Burning Water with his brother Teddy Landau, David Frazee, and Carlos Vega. It was also around this time that Michael Landau started to record and tour with James Taylor. In 1993 he won *Guitar Player* magazine readers' poll for Best Studio Guitarist. In 1994 Michael formed the Raging Honkies with Teddy Landau and Abe Laboriel, Jr. In 2001 he released a double live album of original material and a studio album, *The Star Spangled Banner*, on his own label, Unconscious Records. He currently tours and performs with his own group and with Hazey Jane, Dustin Boyer, Kirk Fletcher, Robben Ford, the Jazz Ministry, Stolen Fish, the Wreckers, and James Taylor. His most recent project, *The Michael Landau Group Live*, was released in 2006.

DAVID LASLEY



Singer/songwriter/background vocalist David Lasley's prolific career spans more than three decades. He is perhaps best-known for the hundreds of songs he has written for the likes of Anita Baker ("You Bring Me Joy"), Maxine Nightingale ("Lead Me On"), Patti LaBelle ("Come What May," "I Don't Go Shopping"), Aretha Franklin ("There's a Star for Everyone"), Boz Scaggs ("Jojo"), Bonnie Raitt ("Got You On My Mind," "I Ain't Gonna Let You Break My Heart Again"), Tina Turner, Whitney Houston, Dusty Springfield, Crystal Gayle, Natalie Cole, Jermaine Jackson, Phoebe Snow, Herb Alpert, Rita Coolidge, Patti Austin, Dionne Warwick, Al Green, the Oak Ridge Boys, and many more. A back-up singer with James Taylor since 1977, Lasley has also backed such artists as Bette Midler, Bonnie Raitt, Luther Vandross, Aretha Franklin, Jimmy Buffett, Joni Mitchell, Ringo Starr, Cher, Chaka Khan, Teddy Pendergrass, and countless others. His solo albums include *Back to Blue-Eyed Soul*, *Expectations of Love*, *Missin' Twenty Grand*, *Demos*, *Raindance*, and *Soldiers on the Moon*. Named one of the music industry's five top falsetto singers by *Esquire* magazine, David Lasley was born in Michigan. His first group, The Utopias, included his sister Julie and patterned itself after the "girl groups" of the time. In 1970 Lasley joined the cast of *Hair*, initially performing with the Detroit company and then with the touring company. He left the show in 1972, moving to New York City to appear in the Broadway musical *Dude* and several off-Broadway productions. He also formed his own group, Rosie, with *Hair* cast mates Lana Marrano and Lynn Pitney. While the two Rosie recordings were just minor successes, Lasley himself emerged as one of the busiest and most successful backup singers in the business; his backing vocals appear on hundreds of songs. In addition to James Taylor, Lasley has also toured with Todd Rundgren, Melissa Manchester, and Bonnie Raitt, for whom he has sung backing vocals on many albums. He sang lead vocals on a number of songs featured in films, among them "Teamwork" (*Body Rock*), "Stay Gold" (*The Outsiders*), "The Black Stallion" (*The Black Stallion*), and "Hollywood Cowboy" (*City Slickers*).

"BLUE LOU" MARINI



A seasoned performer, arranger, and composer, "Blue Lou" Marini is accomplished on soprano, alto, tenor, baritone sax, piccolo, flute, alto flute, bass flute, and clarinet. Born in 1945 in Charleston, South Carolina, Lou grew up in Ohio and attended the University of North Texas where he performed in the One O'Clock lab band. He is still active as a clinician with high school and university jazz bands. One of the original members of the "Saturday Night Live" band, Lou played on the show from 1976 to 1983. Lou was also the sax soloist for Billy Preston's Band on David Brenner's "Nightlife" show and has made many appearances on the Letterman Show, the Grammys, the Tony Awards, and the Kennedy Center Honors as well as countless television specials. His appearances in both *Blues Brothers* feature films



Red & Orange Streak, 1919, by Georgia O'Keeffe (Philadelphia Museum of Art Bequest of Georgia O'Keeffe for the Alfred Stieglitz Collection, 1987)

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have contributed to the continuing popularity of the B.B.'s Band. Lou has also lent his talents, both playing and writing, to numerous films. The roster of legendary artists with whom he has performed and recorded includes Eric Clapton, Dr. John, The Band, Levon Helm and the RCO All Stars, B.S.&T., Aretha Franklin, Tony Bennett, Stevie Wonder, Diana Ross, Steely Dan, Lou Reed, Aerosmith, the Rolling Stones, and Frank Zappa, to name a few. Lou has played with or arranged for the big bands of Woody Herman, Stan Kenton, Buddy Rich, Gil Evans, Doc Severinsen, and the Thad Jones-Mel Lewis band. His own big band recording (CMG Records) is called *Lou's Blues*, and he recently recorded a CD of his Dad's big band arrangements called *Marini Plays Marini*. Lou has appeared on multiple tours with the James Taylor "Band of Legends" and also played on James's recent *Covers* CD. In addition to the B.B.'s busy schedule, Lou is also playing with the popular singer Steve Tyrell, and with John Tropea in an all-star band featuring Steve Gadd and Anthony Jackson.

KATE MARKOWITZ



A second-generation native of Los Angeles, Kate Markowitz has been singing back-up vocals for James Taylor, touring worldwide and recording with him, for the last nineteen years. She has also toured with Shawn Colvin and k.d.lang, and has recorded with them and with many other artists, including Lyle Lovett, Randy Newman, Walter Becker, Y'oussor N'Dour, Don Henley, Billy Joel, Julia Fordham, Diana Ross, Cher, Graham Nash, and Warren Zevon, just to name a few. Though she has continued to make her living as a back-up and session vocalist, Kate has always been a closet songwriter, both on her own and in collaboration with local L.A. writers. In the early 1990s, she had a platinum-selling #1 single in Germany, originally a commercial she had sung for Bacardi Rum. This experience ultimately inspired Kate to write from a more personal perspective, culminating in the release of her debut CD, *Map of the World*, in 2003 on Compass Records. She divides her time between L.A. and her house in the hills of northern California. Kate's music has been influenced by the artists she has toured with, by the Brazilian music her father played around the house, and by everyone from the Beatles, Joni Mitchell, Billie Holiday, and Prince to Sheryl Crow, Gillian Welsh, Pink, and Fergie.

ARNOLD McCULLER



At some point, you have most likely heard Arnold McCuller's rich and distinctive vocals. The featured vocalist with such artists as Phil Collins and James Taylor, Arnold has also made solo recordings, including *A Part of Me That's You*, *Exception to the Rule*, *You Can't Go Back*, *Circa 1990*, and *Live at the Baked Potato*, recorded at one of Hollywood's most famous jazz clubs. *Back to Front*, a tribute to artists for whom he'd been singing back-up, featured songs Arnold originally recorded as a backing vocalist. A popular session singer, Arnold has lent his vocal talent to recordings by Aretha Franklin, Diana Ross, Luther Vandross, Bonnie Raitt, Linda Ronstadt, Bette Midler, Brenda Russell, Lionel Ritchie, Dave Koz, Billy Idol, Lyle Lovett, and Beck, to name only a few. He has toured with Lyle Lovett, Phil Collins, Melissa Manchester, Bonnie Raitt, and with Linda Ronstadt and Aaron Neville. His more than 30-year collaboration with James Taylor has included A&E's "Live By Request," "Pull Over," "Squibnocket," Musicares "Man of the Year," and "Live at the Beacon Theater." Arnold has also appeared in several feature films. Born and raised in Ohio, he had his first musical experiences in church, where both of his parents were prominent vocalists. He began his professional musical career in the national touring company of *Hair*. Two years later he found himself in Manhattan studying acting, dance, and voice. There he joined forces with Revelation, a four-

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member vocal group, whose recordings for RSO (Atlantic Records) include *Get Ready for This, You to Me Are Everything*, and the critically acclaimed *Revelation*. The group toured nationally with the Bee Gees, Smokey Robinson, Isaac Hayes, Millie Jackson, and many others. Arnold's solo efforts have been released on his indie label, What's Good Records. His latest recording, *Sabor*, a Latin Jazz project, is Arnold's first all-original effort, but clearly not his last.

TIM SMITH



Tim Smith loves pickled ANYTHING, a large bathtub, baseball, really expensive sheets, and playing guitar with Sheryl Crow. Tim has been working with the "Queen Bee" since 1996, originally as her bass player and singer. After working on the Globe Sessions, Tim and Sheryl performed many promotional shows around the world as a duo, including a much treasured Toronto bootleg called *The Trinity Sessions*. Although working with Sheryl on other projects, including the Stevie Nicks collaboration and the *Dill Scallion* movie soundtrack, kept Tim busy, he also was able to record and release two records by his own band, Umajets. Before joining Sheryl Crow, Tim Smith played with the San Francisco band Jellyfish and before that the Producers, a power pop band from Atlanta. During a hiatus from Sheryl in 2004-05, Tim played bass with the Finn Brothers, an opportunity to work with one of his heroes, Neil Finn. "As a twelve-year veteran with Sheryl Crow, I still enjoy the playing, touring, recording, and meeting so many great people, some of whom have become close friends. Now I'm playing guitar exclusively, which is a fun new thing for me," says Smith. Tim lives in Atlanta, Georgia, and promises to look out at the audience more in the future.



Yo-Yo and James at The Barn, Lenox, MA, March 2008

ANDREA ZONN



The oldest child in a musical family, Andrea Zonn (www.andreazonn.com) began to study the violin at age five. She started fiddling at ten and traveled the contest circuit throughout her native Illinois. At fourteen she was accepted as a freshman violin major at the University of Illinois. Two years later she transferred to Nashville's Vanderbilt University, where she won numerous classical violin competitions and was awarded a fellowship to the Aspen Music Festival. That same year, she won the National Fiddle Championship in Winfield, Kansas. Her voice and fiddle have graced recordings by Vince Gill, Linda Ronstadt and Ann Savoy, Keb' Mo', George Jones, T Bone Burnett, Neil Diamond, Paul Brady, Amy Grant, Mickey Newbury, Tim O'Brien, Alison Krauss, Sam Bush, Darrell Scott, and countless others. She has toured with many artists, including Vince Gill, Lyle Lovett, Tony Trischka, Trisha Yearwood, Alison Brown, Jerry Douglas, and, currently, James Taylor. She has been featured in such publications as *Maverick, Dirty Linen, Bluegrass Now*, and *Billboard* and has been heard on radio broadcasts of the Grand Ole Opry, *A Prairie Home Companion*, and *Woodsongs Old Time Radio Hour*. Andrea's own music is a finely crafted blend of these influences and others, including her deep classical roots. Her 2003 debut release, *Love Goes On*, was met with critical acclaim and the Country Music Critics' Poll named her one of 2003's Top 10 New Acts.
In response to the Asian tsunami of December 2004, Andrea co-produced *Hands Across the Water: A Benefit for the Children of the Tsunami* (Compass Records), a collection of collaborations between American folk artists and their Celtic counterparts. All proceeds from the sale of this recording will be distributed to aid children affected by the devastation. Contributing artists include John Prine, Rodney Crowell, Altan, Vince Gill, Lunasa, Cerys Matthews, Jackson Browne, and others—altogether over 100 musicians as well as 30 studios and engineers. Andrea is currently writing for a new solo album and finding her way into the Nashville producers circle, producing country, folk, and pop artists.

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

This summer at Tanglewood, the Tanglewood Festival Chorus has performed Wagner's *Die Meistersinger von Nürnberg*, Act III, with James Levine and the Tanglewood Music Center Orchestra; Mozart's *Don Giovanni* in a fully staged TMC production also led by Mr. Levine; and, with the Boston Symphony Orchestra, Brahms's *Ein deutsches Requiem* under Levine, Orff's *Carmina burana* under Rafael Frühbeck de Burgos, and, to close the BSO's summer season last week, Beethoven's Ninth Symphony with Michael Tilson Thomas, as well as their annual Friday Prelude Concert led by John Oliver in Seiji Ozawa Hall. Organized in the spring of 1970 by founding conductor John Oliver, and made up of members who donate their services, the Tanglewood Festival Chorus was originally formed by Mr. Oliver for performances at the BSO's summer home. It is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under James Levine and Bernard Haitink, and in the Far East under Seiji Ozawa. The latest additions to the chorus' discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis and Chloé*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th anniversary commission. In addition, the chorus can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra

under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and made his Boston Symphony conducting debut in August 1985.

MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, # denotes TFC membership of 25-34 years, and + denotes members of the James Taylor Band.

Sopranos

Anna S. Choi • Stefanie J. Gallegos • Kate Markowitz + • Kieran Murray • Laura C. Sanscartier • Caroline Taylor +

Mezzo-Sopranos

Abbe Dalton Clark • Gale Livingston # • Katherine Mallin • Christina Lillian Wallace • Andrea Zonn +

Tenors

J. Stephen Groff # • David Lasley + • Arnold McCuller + • David Norris # • Brian Robinson • Arend Sluis

Basses

Paulo César Carminati • Timothy Lanagan # • Michael Prichard • Terry L. Ward

William Cutter, Rehearsal Conductor
Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist
Paulo César Carminati, Choral Arrangements

JAMES TAYLOR CAST & CREW

Ralph Perkins, *Production Manager*
Meagan Strader, *Tour Manager*
Ellyn Kusmin, *Assistant to James Taylor*
Nelliana Kuh, *Assistant to Caroline Taylor*
Matt Rogers, *Tour Assistant*

Anthony R. Bader, *Stage Manager*
Jonah Lawrence, *Utility Infield*
Jon Prince, *Guitar Tech*
Mark Konrad, *Piano and Keyboard Tech*
Scott Hoffman, *Drum and Percussion Tech*

David Eisenhauer, *Front of House Audio*
Glen N. Collett, *Monitor Engineer*
Michael A. Conner, *Audio Systems Engineer*
Simon J. Mathews, *Audio Crew*

Tom Wagstaff, *Lighting Director*
Jeffrey Anderson, *Lighting Crew*
George Gountas, *Lighting Crew*

Peter Moll, *Video Director*
Nelson Funk, *Video Projectionist*
Justin McLean, Brian Bateman, Rick Trimmer, Tracy Calderon, *Video Tech*

Ray Tarantola, *Music Librarian*

Will Austin, Casey Bonilla, Kimberly Herman, Billy Keane, David Kusmin, Joel Mariani, Britt Moore, Timothy Prescott, Noah Weiss, Eric Zawada, *Production Assistants, Runners*

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